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TRANSACTIONS

OF THE

NEW-YORK

Ecclesiological Society.

1855.

PAGE

THE CATHEDRAL SYSTEM IN THE CITY,..... 1

THE CATHEDRAL SYSTEM IN RURAL DIOCESES,..... 17

APSIDAL CHANCELS,.....31

THE ADAPTATION OF PAINTING AND SCULPTURE TO THE ADORNMENT OF CHURCHES,.....43

Introductory,..... 45

Propriety of the use of Art in Church Decoration:

1. Testimony of the Bible,.....49
2. Testimony of the Primitive Church,.....53
3. Standards of the Protestant Episcopal Church,.....63

Expediency of the use of Art in Church Decoration,.....73

THE ALTAR PLATE OF TRINITY CHAPEL,.....85

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The Cathedral System

IN THE CITY.

THE REGULAR QUARTERLY PAPER, READ AT THE MEETING IN JANUARY, 1855,

BY THE REV. JOHN H. HOPKINS, JR., M. A.

WHEN one who is thoroughly imbued with the fundamental principles of the working of the One, Holy, Catholic and Apostolic Church from the beginning, examines the *theory* of our present Church constitution, he finds the main features of the structure all in their right places. No general canons can be made without the consent of the Bishops. Each Bishop is *ex-officio* President of his own Convention. In Convocations—wherever they exist, and the Bishop is present—he presides of course; and also at all public meetings for Church objects. No Priest and no Deacon can be made except by him, nor received ordinarily, from one diocese to another, nor transferred from one parish to another, without his sanction. No parish can be organized, and no Church consecrated, but by him; nor can any permanent parochial connection be formed, but by his authority. Generally, too, where there is any organization for Diocesan Missions, he has substantially, if not formally, the appointment of the stations, and the nomination of the missionaries; and the same is the rule under our General Missionary Board. Thus the glorious old Church axiom, *Ecclesia est in Episcopo*, and the resulting rule Οὐδὲν χωρὶς Ἐπισκόπου—*nothing without the Bishop*—seem to be theoretically the life and soul of our whole ecclesiastical system.

But when we look at the practical position of the Church, we discover that much of this theory is only theory, and is to be found nowhere except on paper. We do not find that the Bishop is the centre of all the *visible* fabric of the Church. We do not see how he well *can* be the soul of the Church's practical life and action. We see nothing whatever that can insinuate even a suspicion

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that the Bishop is the essential embodiment of Divine Power in the Church. This may seem to be strong language; but let us look at *facts*, and see whether they do not justify it.

What constitutes a Diocese, as the word is popularly understood now? A number of *parishes*, with *priests* and *people*. The parish Churches are prominent fabrics; they speak for themselves. The parish priest is always to be heard of by enquiring for him at or near his Church. If there be a Bishop, what difference does it make in the appearance of the Diocese? None at all. The Bishop has no Church of his own, except he be also a parish priest; and then he serves at the call of a vestry, and is more or less under their control, like any other priest. Here in New-York, many miles off we can already see the spires of the parish churches, and their splendid fabrics stand proudly forth on our chief thoroughfares: but where is the Bishop's Church? He has *none*. When not actually engaged in his canonical visitation, he appears to have no business in any Church, except by invitation or permission of its Rector. Every man in the ministry seems to have a local habitation and a name, except himself. We beg pardon; he *may* have a *local habitation*. By diligent inquiry, or by searching the directory, the stranger finds his way down some obscure side street, and, in the midst of a row of houses, he may find one which bears the Bishop's simple surname on the door-plate. It is near no Church, and is just across the way from a Presbyterian meeting-house. It has little or no conveniences for the special hospitality enjoined upon every Bishop at his consecration, being only a residence like that of any private gentleman. There is, in fact, no *external* circumstance whatever to distinguish the position of our Bishops from the so-called itinerant bishops of the Methodists, except that, in public official ministrations, our Bishops wear expensive robes of black satin, and lawn sleeves with ruffles round the wrists; while the Methodist bishops officiate in citizens' costume. Of all the great body of the Church, in its manifold connexions, there seems to be no one person or thing either dependent upon the Bishop, or set in motion by him. And those stated duties to which he is specially pledged—hospitality and constant preaching the Gospel—appear to be made by his peculiar circumstances specially impossible. Even when he ordains, it must be in somebody else's Church and by permission of its Rector, for he has, as we have already said, no Church of his own.

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The same ostensible anarchy reigns throughout all the practical working of the Church. One Society has its head-quarters here, another there. For Diocesan Missions, you go down to Water-street. For General Missions, you go up to the Bible House. For Bibles and Prayer Books, you go over to Thirteenth-street. For other Church Books, you must repair to Broadway. There is no visible connexion with the Bishop in anything, nor with each other in any operation. It would seem as if the object were, to scatter the strength of the Church as much as possible; to *avoid*, by all means, the setting the candle in a candlestick; to *shrink* from placing the city on a hill, *for fear* people should see its strength, and unity, and beauty: but rather to sink its severed fragments among the waves of the world's life; to smother it away in holes and corners, that it may be kept "out of sight—out of mind," as much as possible.

Now how is it, that a theory which is instinct with such central strength, unity, and beauty, on paper, has slidden into such slovenliness, indifference, and disjointedness,—such miserable weakness, awkwardness, and inefficiency—in practice? It is, in fact, one of the many ill results of the Popish corruption and Erastian malpractice, that have so largely tainted the channel through which our historical Church has descended to us from the Apostles of our Lord. Both of these disturbing causes have so far marred the magnificent vigour of the Church's own primitive plan, that it could now hardly be recognized any more were it not that features which have long been changed in every outward seeming, have still been retained faithfully traced upon our paper system, if nowhere else.

The corruptions of Popery during the middle ages laid the foundation for all the mischief that has since followed. Bishops then became entirely too worldly in their character. They were Barons more than Bishops, and chief Princes rather than chief Pastors. Non-residence was the prevailing vice among mediæval Bishops. Whether on political affairs at the capital of the country; or engaged at Rome in ecclesiastical intrigues for translations, or pluralities, or promotions of one sort or another; or in some part of the multifarious proceedings which were always attracting men and money to the Papal court: a Bishop's own diocese was often, of all Europe, the part which was least likely to see anything of his Lordship. And when he was in residence for a brief space, it was ten to one that the secular business of his Barony, or getting in his revenues, occupied nearly all his time. Besides which, in very many cases, Bishoprics were

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conferred either upon those who, from youth or incapacity, could perform none of the functions of a Bishop, except taking and spending the income of the See; or upon those whose high office at the court of either King or Pope would not permit a residence in the Diocese. The See, in such cases, was conferred only as the most convenient mode of making a present, to a prosperous courtier, of a handsome income, with little or no duty attached.

As the inevitable consequence from all this, things went sadly to waste in nearly every Diocese. The priests and people learned to do with Bishops, as they do in France with things which it is impossible to procure. They *did without.* And when the head was thus unhappily out of the way, of course confusion and disorder reigned among the members. It was easy for one wealthy monastery after another to gain from the Pope an exemption from its Bishop's visitation and control: for the monks were always willing to pay a very handsome price to the Pope for such a piece of parchment; and the Bishops generally cared too little, or knew too little, about their own Dioceses to oppose it. Nay, this practice increased to such an extent, that at last it invaded even the ancient citadel and stronghold of a Bishop's personal and unquestioned power—his Cathedral. Here, in primitive times, he used to reign supreme, with his priests and deacons and deaconesses and minor officials about him, like the general of a great army,—a true Captain in the Church militant,—surrounded by his staff, and all the means for the readiest and most efficient action with the rank and file. Yet even here, constant absence and obstinate neglect on the part of prelates wrought their inevitable result. The Dean and Chapter gradually encroached upon the prerogatives and powers of a man who was never on the spot to look after either his own interests or their duties. One by one *they* absorbed them all; and finally the sanction of the Pope was purchased, as usual, to legalize their usurpation. Thus at last it came to pass, that a Bishop was as much a stranger in his own Cathedral, as he was to his Diocese at large. He commenced drawing his revenues immediately on his nomination—that being the only thing about his Bishopric which was to him of indispensable importance. It was often years before he was consecrated, unless it were necessary, legally, to enable him to obtain the temporalities. And when consecrated, it was often years again before he went down to his Diocese to be enthroned in his Cathedral: after which, he was off again. It was no wonder that the Dean thus

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came to be in fact the Bishop of the Cathedral, while the Bishop himself, except on certain set occasions, might have the doors of his own Cathedral shut in his face, and have no redress against the legalized insubordination of his own officials.

The Reformation in England mended many—very many—matters which had gone abominably out of the way before, both in faith and practice. The Cathedrals, however, received no very great benefit, except on paper. They were all well plundered, to begin with. They received in return, amended sets of statutes, which recognized all the chief purposes (with one exception) for which they had originally been so magnificently designed. These were, the constant daily singing of the public service of God in the most solemn and beautiful manner, by a competent chapter of clergy well trained in divinity and sacred music, and with a competent choir; the delivery of sermons and lectures more diligently and attractively than in any other Church; the keeping a competent School, in which the singing-boys should be trained in all good learning, and thence forwarded to the Universities, so that they should be in due time admitted into Holy Orders; for which latter purpose, also, Divinity lectureships were to be maintained at the Cathedral. In addition to which, provision was made for the maintenance of a certain number of veteran soldiers, who had been wounded or maimed in the king's wars. There are beautiful things about these old Cathedral statutes, which show a thorough comprehension of their original intent, and their great power for good; and the weight of these obligations was bound down likewise upon the consciences of Deans and Chapters, with sanctions as solemn as the Latin language was capable of expressing. But one mockery and one omission spoiled all. The *mockery* was the confirming to the Dean and Chapter their old right of *electing* the Bishop of the Diocese; while, at the same time, by the ingenious contrivance of the *Congé d'elire*, backed by the statute of *Praemunire*, they were sure to have all their goods confiscated, and be themselves banished the realm, if they dared to choose any person as Bishop, except the one whom the king himself recommended to their mechanical suffrages. This enormous abuse continues to the present day, and has been the chief cause, perhaps, why such a great gulf often exists between an English Diocese and its Bishop. This mockery of an election was made worse by the *omission* to restore to the Bishop his ancient powers in his own Cathedral. The

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Dean and Chapter were left in undisturbed possession of that abnormal independence, which had been so corruptly acquired during the Dark Ages through the usurpation and the venality of the Popes, the ambition of Deans, and the unprincipled indifference of the Bishops. The consequence of which is, that most of the English Bishops have even *now* as little power in their own Churches, as their predecessors had before the Reformation. They appear there to be enthroned, and on certain set occasions; and they have the legal power of *Visitors:* but as to the practical conduct of its affairs, or the regulation of its services, the Bishop has, in most cases, no more to say than the humblest Deacon in his Diocese. Nor has he any power in the nomination of even his own Dean; nor yet, in some cases, of a single member of his Chapter. These dignitaries are generally appointed by the Crown—like himself; and generally, too, from political considerations. And with such utter indifference to the original purposes of the foundation have these nominations often been made, that although all the Cathedral Clergy are bound to sing their part in the Choral service, men are not unfrequently appointed who cannot tell one note of music from another, or who perhaps never even tried whether they could hum a tune or no, until after they had received their appointment. It became customary, therefore, to get a set of second-class clergy to do the singing, while the first-class dignitaries took the fat incomes; the minor Canons being kept on starvation salaries, I suppose, because empty vessels are the best for sound.

With Dean and Chapter thus appointed, and thus exercising the duties of their office, it is no wonder that great demoralization and decay has attended these magnificent foundations. The great Rebellion put them all through another extensive plundering, besides great dilapidations of their fabrics as well as of their fortunes. As the prices of property rose, and the value of money fell, however, the remnants of the old estates yet left began to yield rich incomes once more; whereupon the Dean and Canons, who held supreme control over the corporation purse-strings, took care to keep the poor minor Canons, and choristers, and choir-boys, and organist, and school-master, all down to the original number of shillings and pence: while they shared among *themselves* the multiplying thousands of pounds of annual income. The poor old soldiers soon disappeared, and have never been heard of since. The preachings became few and far between, and of the prosiest specimens of thoroughly educated dullness

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and classic orthodoxy. The divinity lectures have hardly even been heard of, time out of mind. The schools have dwindled miserably, and in some Cathedrals exist only in name. The choir-boys are often contemptibly few in number, undisciplined and scandalous in their demeanor, and irregular in their attendance. The exhibitions in the Universities are alienated into the pockets of the dignified "Superior Clergy," who take a whole year's income for only ninety days of residence,—and very little duty done even while they reside. The rest of the year they are off somewhere else, either occupied in some other duty, or in none at all. What wonder is it that, with a Cathedral System so utterly perverted as this, the worship should become a dull, lifeless, listless routine, often executed with such mercenary eye-service, such heartless indifference, and such shameless slovenliness, if not profanity, as to alienate wholly the affections of the people: if it did not rather drive them, from sheer disgust, to the dissenting chapel, or the Wesleyan field-preaching, or *any* where, in fact, where there seemed to be something like earnestness in the preaching of the Gospel, and something like heart-worship in the singing of the praises of God. The only wonder is, that so many generations of these uncorrected abuses have not altogether swept the Cathedral System from the English Church. There have been several premonitory warnings, indeed, of this ultimate result, if Deans and Canons do not repent and do their first works. And we are happy to say that there are many decided symptoms, within the last few years, that they will at last wake to something like a sense of their duty. Whether or no it will come in time to prevent their magnificent foundations from being hopelessly ruined by the result of their past sins, yet remains to be seen.

We need hardly say, after this sketch of the Cathedral System in England, that we are no advocates for the transplanting of that corrupt system, or anything like it, to the soil of these United States. Indeed, the thing would be impossible, because so many of its greatest abuses are intimately bound up with the existing connexion between Church and State there;—a connexion which, thank Providence, is utterly out of the question here. But, nevertheless, we *have* inherited not a few of the evil results of the English system, and these are they which produce the visible and undeniable practical anomalies of which we complain. The disjointed and shambling way of getting through the multifold business of a great Diocese, is a direct inheritance from the Church of England

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of the last, and deadest, century. In many respects, indeed, we have, from circumstances, much amended our pattern. In others, we seem to be in danger of acting like the Chinese tailor, and making the unsightly patch to be an essential feature in our idea of a new coat. Thus the very common and very popular notion that a Bishop must have no Church of his own, but must spend all his time in the visitation, or in the direct service, of his Diocese, is founded on two errors. The first is, that a Bishop having a Church of his own (that is, a Cathedral) must perform in it precisely the same duties that an ordinary priest performs in his parish. The second is, that a Bishop ought to have a Diocese so large that it will take him all the time from one year's end to the other, to get round all his parishes: whereas, the Bishop's Church is for essentially different objects from those of ordinary parish Churches, as we shall presently show. And our Bishops—especially if, as is our almost universal practice, they are to be married men,—ought certainly to be allowed to remain at home a sufficient portion of the year to see to the education of their children, to rule their own houses well, and to exercise that hospitality which is one of the indispensable duties of their Office, but which they cannot well exercise when they are constantly away from home.

No. In this respect, as well as in many others, it is our bounden duty to go back to the *primitive system of the Church*, and take our pattern thence; and we shall thus find that what is earliest and purest, has likewise most of true power for the furtherance of God's work in the Church, because freshest from the hands of those who had the *wisdom of the serpent* as well as the harmlessness of the dove; and who left, upon the whole of the fabric, whose foundations they laid so wonderfully well, the most unquestionable proofs of their extraordinary clear-sightedness and common sense.

Let us then briefly sketch what the Cathedral system *ought* to be, here in this City of New-York—a city of which it may truly be said, that there was never before seen, anywhere in Christendom, so great a city as this is, *without* its Cathedral. And in making our estimate for its wants, we will not ask it to rank higher than some second or third rate provincial town in the Dark Ages, with its fifteen or twenty thousand inhabitants.

In the first place there should be a Church—the Bishop's Cathedral Church—cruciform in its plan, with area far larger than any other Church in the Diocese.

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It ought to be able to accommodate, on great occasions,—and perhaps with the aid of a light, moveable iron gallery, and also of its *triforia*,—at least eight to ten thousand worshippers; with a chancel capable, when well filled, of holding five hundred—Bishops, clergy, choristers and choir-boys. This should be the Church in which all Diocesan Conventions should meet, all regular ordinations be holden, all consecrations of Bishops performed (when in this City), as well as all great anniversaries of Church societies, and all great general celebrations of Ecclesiastical occasions. The vast area of its Nave and Transepts should be forever free from the pollutions of bargain and sale. Its lofty walls should never reëcho to the sound of the auctioneer's hammer. Here the daily Morning and Evening Service should be celebrated, with all that the loving care and zeal of men and human art can do, to make it measurably worthy of being regarded as a sacrifice unto the most High God: and having, therefore, also a sweet savour amongst men. On Sundays and Festivals there should be additional services, in the early morning, and later in the evening, or at such other hours as shall be found most convenient for those who cannot attend at the more ordinary times. At least from twelve to twenty-four Priests and Deacons should be appointed to the stated service of this great Church, all, or nearly all, of whom must be competent to take their part in the choral service. These should form the great body of city missionaries, each two having their peculiar district assigned them, in which they should daily visit from house to house. The *Four Principal Persons*—as they were called in the old Cathedral Foundations—might be married men, of greater age and experience, of larger income, and more permanently attached to the Cathedral, than the rest. These four were the *Dean*, the *Precentor*, the *Chancellor*, and the *Treasurer*. The *Dean*, under the Bishop, held the chief rule, and the cure of souls of all within the precinct. The *Precentor* held charge over the Musical service. The *Chancellor* was the lecturer in Divinity,—the principal instructor of the Candidates for Holy Orders. The *Treasurer* administered the temporalities, and took care of the Fabric, for which purpose it was needful that he should be well skilled in architecture. In smaller Cathedrals, some of these different offices might be combined in one person: but in the larger, the four should be filled, each by a man of full ability and energy. These four, whose permanence is necessary to the best interests of the institution, should have sufficient income for the maintenance of wife and family;

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but the remainder of the Cathedral Clergy should be young men, and unmarried, living in common, in a common house, and at a common table. The term of their service should have a limit as a *minimum*—say two or three years; after which, whether as Deacons or Priests, they might be transferred to parish duty, and be free to marry, if they pleased. This plan would ensure a constant succession of younger and more energetic life in the service of the Cathedral, at the most moderate expense, and with a certainty that the institution could never sink down into being *only* a receptacle for aged and dignified drones. It would also keep up a constant circulation of clerical life from the centre to the whole body of the Diocese; and the mode of celebrating Divine service would, before many years, become so homogeneous, that, on great religious gatherings, when thronging crowds came together in the Cathedral from all the parishes, one heart and one voice would animate the whole mass, and the praises of God would be sung so lustily and with such a good courage, as the whole of Christendom has hardly known for more than a thousand years.

To supply this ministry with abundant members, there should be a thorough system of education connected, as of old, with this Cathedral. The boys' school should be open only to such boys as had approved voices, and were sufficiently well-behaved to be employed in the stated service of the House of God. To such, a competent maintenance should be afforded, with thorough instruction, not only in Church music, but in all the other branches needed for a full theological education thereafter. By the time their voices began to break, they should be ready for admission to college; and the Cathedral should have at its disposal, scholarships sufficient to carry through college all who should possess requisite ability, and disposition towards the ministry. On graduating, by which time their voices as men would be settled and once more at disposal for regular service, they would be admitted as Candidates for Holy Orders, and at the same time take their places as men-choristers in the Cathedral choir. The ancient *Cloisters* should be so far modified as to supply sufficient rooms and accommodations for these students, while pursuing their theological studies preparatory to the Diaconate. Into this Order they should be admitted at the end of their first year, and then at once begin, under the charge of the Priests, their proper apprenticeship in the originally intended work of the order of Deacons; not rising to the Priesthood, ordinarily, until they have ful-

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filled for at least three years this humbler service. Then, after one or two years' service as Priests also, they would be ready, if they so desired, for matrimony and a parish.

All this while they would be in more or less of close contact with the Bishop. He could watch the development of the character of each from boyhood, knowing well what was his temper and ability, what he was good for, and where he would be likely to serve the Church best. And the Clergy would thus learn to know and love their Bishop, with a warmth of personal attachment which is now impossible. For, in our ordinary system, a candidate, in a large Diocese like this, commonly meets his Bishop for a few minutes at the time he applies to be received as a candidate, and also at his examination and his ordination, and after that only at a Visitation, Convocation or Convention; neither party having really any chance worth talking of, to become truly acquainted with, or attached to, the other. Upon our proposed plan, these younger Clergy would not be over-worked at the scribbling of one or two wishy-washy sermons in a week, while they had no time left them to practice the true essence of the pastoral function—the going in person after the wandering sheep, through the streets and lanes, among the poor and destitute, the sick and the dying,—which will teach them more of true spiritual growth in a month, than the writing of sermons will in a year. Nor would it be necessary for poor people, when in want of a clergyman, to hunt him up among boarding-houses down-town, or indistinguishable rows of brick or brown-stone up-town; nor follow him round as he moves yearly from one place to another; or, not finding a clergyman at home in one place, be compelled to wander miles in our streets from one address in the Directory to another, without finding any body "at home;" or be told that he must search for his absentee shepherd some three or four miles from the Church he professes to serve; or, perhaps be informed that he is gone for the season to a cottage in the country with his wife and family, and is only in town on Sundays. No! There this housefull of Clergy would reside, on the Cathedral grounds; none of them would be allowed more than one month's absence during the year, and not more than two be absent at once at any one time from the city; nor ever less than two or three left in attendance at the house at any hour of the day or night: and this house of residence

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would be perpetual and unchanging, so that once known it could always be found again with ease.

But it must not be supposed that the Cathedral shall stand, like old Trinity on Broadway, with nothing but graves beside it, and solitary and alone amidst the noises of this huge business Babel. Nowhere should this great Church abut upon the open street. But it should stand in the centre of a large inclosed ground; protected, by a complete *entourage* of other buildings, from the dust and noises of the street; approached through its four gates, having an open fountain in the court before the west front, and the green grass and quiet trees filling the space—as large a space as could be gotten—between the great Church and its surrounding buildings. Nor should these surrounding buildings inclose anything except what is needed for the service of a Cathedral, or of the Diocese of which it should be the Mother-Church,—the very heart and centre. First there should be the Bishop's house,—plain, though large and liberal, and of superior dignity to any other in the group. Next to him should be the houses of the Four Principal Persons, followed by the common residence of the rest of the Cathedral Clergy. Then there should be a house for the head of the Cathedral school, and schoolrooms and common rooms and dormitories for the choir-boys. The Organist should have his own house likewise, and there should be other residences for the vergers, or sextons, and their families. Besides these there should be the Chapter House, for many of the varied uses to which the Sunday-School room of St. John's Chapel is now promiscuously put. There would the House of Bishops meet and sit during General Conventions, or in Council, while the Lower House occupied an adjoining Transept. In the great surrounding circle of buildings there should be a Church Hospital, a Sisterhood House, a Dispensary, an Infirmary, an Asylum for superannuated and infirm Clergy, where they could live upon the Church they had served during their lives, and daily attend her Cathedral worship, and pray for her when they were too old to do anything else in her behalf. There should also be the Cathedral library,—the chief collection of books concerning the Church, which could be found anywhere in the country; and the Muniment room, where the archives of the American Church should be kept safely, instead of in a tin box in a private residence in Thirtieth-street, subject to all the chances of fire. There should be the Diocesan Treasury, and there the of-

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fices of every one of the Church Societies, whether Diocesan or General,—the more prominent position being of course assigned to the latter. The *Cloisters* we have already mentioned as devoted to the accommodation of the candidates for the Diaconate. Thus there would be gathered, within one great circuit, every part and parcel of that which is needed for the general life and organic operations of the Church, together with a portion, at least, of all that is necessary for her work anywhere, even down to the least detail. And this complex variety of institutions, thus clustering around the base of the great Mother-Church, would furnish of itself—even without any aid from elsewhere—a large and devout and constant congregation of the faithful for the Daily Service, and the Weekly Eucharist, and for every other function which constitutes, or ought to constitute, any part of the Church's daily life. Who is there that would not rejoice to see such a sight as this?

But it may be asked, even by those who would approve and admire so glorious a scheme as we have rudely sketched,—Where could it be possible to get the means for realizing it?

To this I reply, that *we have already all*, or nearly all, *the means lying ready to our hand now, in our very midst, only we do not see them.* Or, where we have not enough to complete, we have at least enough to begin, and begin well, with the confidence that by the time the work is ready for completion, the additional means will come by the process of natural and inevitable increase.

The estate of Trinity will be looked to, of course, as forming the *main basis* of the Cathedral system. That, as with Cathedral property abroad, was the great original landed endowment of the Church in this Diocese. The amount of real estate owned by her is abundantly sufficient for the eventual realization of the whole scheme; but she might give it a fair start, at least, and additional means would not long be lacking to go on with the work. As things are now, we have a Bishop with no funds at all at his disposal, except for his own support and that of his family—and not yet quite certain of that—while nevertheless he is theoretically the head, the ruler and governor, of the Diocese;—a man to whom, as he was told at his consecration, God hath not given the spirit of fear, but of Power. And we have Trinity Parish—*theoretically* only one of the two hundred and fifty parishes of this Diocese—but *practically* an immense, irresponsible money power, over which the Bishop, as such, can exercise no au-

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thority whatever. Now, either the Bishop and this immense power may work together, or they may not. If they do, certainly the influence of the Bishop ought to be given to him in some official way, as being *due to his Office:* and not offered to him merely as a special favor, because the Corporation happens to be pleased with its Bishop personally. If the Corporation and the Bishop should not agree, it is very hard work to see how he could be able to govern his diocese at all, when the *sinews* of war—if not the sword—would hang so heavy in the opposite scale. Either way, it is impossible to make our present position square with our Church theory; though *fourteen men*, if they had the will, could change the relation at once. So far, however, is Trinity, at present, from leaning at all in favour of any such sweeping change, that she has long ago adopted, it is understood, a Resolution, that whenever a Rector or Assistant Minister of hers shall be elected Bishop of New-York, his connexion with the parish shall *ipso facto* cease with his consecration! This is, of course, right enough, so far as mere parochial relation is concerned: but it betrays, also, a perfect absence of any disposition to contemplate a higher, nobler, and the *only true* position between that great and powerful Corporation, and the head of the Diocese of which it is the Mother-Church. It only needs to be added, that twenty-four such unmarried young Clergy could be supported in the manner above indicated, on about the same amount which I believe it now costs Trinity to keep up her present *full* corps of Clergy.

We have also a *Theological Seminary*, with a noble foundation for a Theological Library of the first class. But the Seminary has no proper Chapel. The library is subject to the chance of fire. The students have now no proper instruction in Church music,* though their own practice by ear is far better instruction than they would be likely to get in any other Theological Institution. By being brought into the *entourage* of the Cathedral, the choir of the Cathedral would be the Seminary Chapel, and the highest kind of training and practice in Church music would be at the service of the students, without further trouble; while their library would increase faster and more safely than ever it is likely to do now. We have an *Episcopal Residence*, which, when sold, would furnish abundant means for the erection of a new and far more appropriate edifice on the Cathedral grounds. There is *Trinity School*, which

* This has since been remedied by the appointment of a Musical Instructor: but on a very imperfect scale.

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affords all the needful basis for a full Cathedral School, of the largest size, and of abundant means for all that may be needed. There is *Columbia College*, in which that School already holds a large number of scholarships, and in which more might easily be procured, if needed. We have the *Society for the Promotion of Religion and Learning*, ever ready to give a helping hand to graduates preparing for Holy Orders. We have the *City Mission Society*, with some small funds certainly expected, and abundance sure to come in when once it is only revived with active zeal. It has a Charter unlimited in the amount of property which it may hold—a Charter such as is not likely ever to be gotten again—and on this Charter, full provision could be made for the support of the Cathedral Clergy, should no other mode be feasible. We have one *House* for a *Sisterhood*, and may have more; an *Infirmary*, a *Dispensary*, an *Hospital* just rising into existence, and we shall eventually have an *Asylum for Aged and Infirm Clergy*. We have an *Orphan's Home*, too, which may easily be made an excellent feeder for the School. We have *Societies* for *Bibles*, *Prayer-books*, *Tracts* and other publications, we have *Mission offices*, General and Diocesan, we have *Church Papers*. In short, we already have just about *everything* that has been above enumerated. Nothing, of any importance, is even now absent from the long and comprehensive catalogue.

What, then, is wanting? The ground is covered with confused heaps of stone all hewed and squared, of timber all measured and shaped, and all manner of materials for the erection of a mightier and more beautiful fabric than has ever yet been seen on this American Continent. We want nothing but *the Architect*—the wise Master Builder—whose eye can see clearly where each fits into each, whose hand is cunning enough to bring together the parts already prepared for one another: who can, in other words, simply pick up and put together the admirable and abundant materials that now lie scattered in chaotic confusion all round him on every side. Let this be once done, and the head of the Diocese will be no longer head only in *name*, while the *substance* of power and influence is in other hands. The chief of our army will no longer be isolated, unaccompanied by any staff of Assisting Clergy, nor having even *one* poor *aid-de-camp* of a Deacon. The visible array of the Church will be no longer dispersed in such wise as to be almost invisible to the world around. But, after the long eclipse of her primitive and powerful system, she will once more "look

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forth as the morning." No longer dark with the rags and blotches of the Popery and Erastianism which have defiled her in past ages: but once more "clear as the moon." Not dimmed and hidden by the petty jealousies and suspicions, the cowardly fears and misbelieving apprehensions, which men are forever conjuring up to cloud the very light of day: but once more "clear as the sun." Not split into disjointed fragments; not left at sixes and sevens, as if hap-hazard were the only law of the Church's growth; not lying in such pertinacious confusion, as if the curse of division were so thoroughly ingrained into our present constitution, that it was impossible that any two pieces of the Church system could ever, by any possibility, be made to hang together; not like an undisciplined, disorderly mob, so scattered and mixed up among the superior numbers of the foe as to be almost imperceptible: but once more a compact Body, in goodly order and in close array, each several man gaining tenfold strength from his union with all the others, marshalled side by side under lawful command and in perfect discipline, and through the gathering clouds that foretell the approach of earth's greatest battle and her last, flashing in bold and peerless beauty full upon the sight of her innumerable enemies, "terrible as an army with banners."

January 8, 1855.

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The Cathedral System

IN RURAL DIOCESES.

THE REGULAR QUARTERLY PAPER, READ AT THE MEETING IN APRIL, 1855,

BY THE REV. JOHN H. HOPKINS, Jr., M. A.

We have shown, in a previous paper, what the Cathedral System may be in large cities, and what it might easily be made in the city of New-York. But many may suppose that—except in a large city—the system is useless, or over-cumbrous, or impracticable. This is far from being the case. The system is inseparable from the full, permanent efficiency of the Episcopate: and wherever it is right that a Bishop should be, there it is also right that the Cathedral system should aid him in the performance of those functions which are indispensable to the full and vigorous health of the Diocese under his jurisdiction.

As we have already stated, the old adage that *The Church is in the Bishop*, is dear to every true Catholic Christian; and is one from which, in theory and in solemn form, no branch of the Catholic Church has ever for a moment departed. But in process of time, and under changes of circumstances, this unalterable *principle* sometimes comes to exercise very little weight in the practical working of the Church system for generations together. The invariable consequence is, that the partial paralysis of the head produces, sooner or later, paralysis in the members, or something akin thereto:—deadness, inactivity, development of life only in those directions which are more or less hostile to the true spirit of the Church, rigidity and want of vital flexibility in what is left of the old *régime*, and a general feeling among all men of true earnestness of soul, that *something* is out of order with the machinery; though, for the most part, the screw loose is thought to be in about as many different places as there are different thinkers on the subject. If "the whole heart is faint," it is

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because, as the prophet tells us *first*,—"the whole *head* is *sick*." The Church will never recover her full vitality until the Bishops—who are her earthly head—are once more in their right places, as of old,—each Bishop having a Diocese no larger than he can attend to, and being the centre of power, life and growth to everything within its bounds. This is, in reality, what is meant by the Cathedral System, though few persons dream of it when they use the words.

How is it now? A Bishop is consecrated over a small Diocese—say one of from ten to fifty parishes. He is not a man of private fortune. His Diocese is a dowerless bride, and has no Episcopal Fund. There is no mode of providing for his support but by his taking a parish, and serving, like an ordinary priest, on the call and under the pay of an ordinary vestry. The time needed for the visitation of the other parishes must be taken from his own; and he is therefore compelled to be in haste about it, and get back to his post as soon as he can. His visits consequently are likely to be, and naturally *will* be, as *official* as possible. He becomes personally acquainted with but few of his laity. He learns but little more than the *show* face of things—the holiday dress—in each place. His personal intercourse with, and knowledge of, his clergy is very slight, and he has scarcely any chance to make it greater. When parishes are vacant, even when application is made to him by the vestry to recommend a priest—which is seldom the case in a wealthy parish,—he has no constant opportunity of being able to speak confidently, for he cannot become well acquainted with the clergy. The consequence of which is, that the parishes are left to their own judgment—and all who have much experience in that line, know what an uncertain, unreliable piece of business that judgment is. How often is a committee empowered to go and hear Mr. So-and-so preach, and off they start, with a blank call in their pocket, and if they happen to be struck with a flashy or a brilliant sermon, the blank is filled, and the call given on the spot! And yet how much more is required for a faithful pastor—a good shepherd—than merely occasional brilliance in the pulpit! And in regard to clergy received by a Bishop from other Dioceses,—unless they be men who have formed a reputation sufficiently strong to have gone before them,—there is too little known to produce cordiality; and the intercourse with the Bishop is more than ever likely to begin and end in mere official routine.

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Take our present working system, and examine it apart from its wonderful history, and without considering the interpretation to be placed upon certain parts of still existing forms and formularies, and how is it best described? What is the normal element, *apparently?* Certainly the parishes and parish priests. Where there is a parish, we understand that the Church is: and a parish is not full or complete without its parish priest; nor is the parish priest safe, or well taken care of, or well looked after and kept in due order, without a vestry. The Bishop is a man who comes now and then, on a very great occasion in the parish, such as a Consecration or Institution, and also comes to confirm, staying a few hours, perhaps preaching or delivering an address to those confirmed, and then off again for another year or two; but with little or no *active influence* felt, as *coming from him*, in the *parish itself*. He is, as it were, merely the *dignified functionary*, and *nothing more*.

As to Deacons, they have been dropped out altogether as a distinct element of the practical working system of the Church, long ago.

Instead, therefore, of a Diocese being composed of Bishops, Priests, Deacons and Laity, all working together in harmonious order, we have priests and parishes: with a Bishop occasionally going the rounds to confirm; and Deacons—*nowhere*. As to the Laity—apart from their forming parishes—few of them seem to realize that they can do anything at all.

Now let us see how all this would be changed, in a rural Diocese, under a proper carrying out of the Cathedral System.

This system may briefly be defined as follows:—The Bishop of each diocese should have, in the chief city of the territory covered by his jurisdiction, a Church of his own, free from the ordinary embarrassments of parochial vestries, and around which shall be congregated all the aids and helps which he needs for the feeding and governing of the flock over which the Holy Ghost hath made him overseer.

In the first place, as the Bishop is the *Pastor pastorum*, or Shepherd of shepherds, he must not, cannot properly be expected to, abandon the pastoral work himself. He must be an example to all the priests of his Diocese; and they cannot follow an example which he never holds up before them. His Church, its arrangements, its mode of celebrating divine service, should be the highest and best, and therefore the model to all others, in his Diocese. If the

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Diocese be poor, the Cathedral Church may be poor likewise. If the Diocese be small, the Cathedral may be small also. All things may be, and *ought* to be, in due proportion, according to the circumstances of the case.

As the Bishop's Church should be in the largest town or city, and the largest in that town, it would of course be entirely too large for any one man to take care of by himself, even if he were not, in virtue of his office, compelled to be absent during a large portion of the year. He should have several assistants, therefore, both Priests and Deacons, not only to help in the strictly pastoral work of the city or town, but also to aid in the several other works to be enumerated hereafter. The seats should of course be free in the Bishop's Church, because it is not only the Church of a particular locality and congregation, but in a manner of the whole Diocese; and no Priest, Deacon or Layman should ever come up to the Cathedral town, without a feeling that he was coming home to his father's house. And the Daily Morning and Evening Prayer of the Church should be constantly maintained here, even if in no other Church in the Diocese, that all whose business brings them up to the chief town may have an opportunity of worshipping with their Bishop, and in their own Bishop's Church, before their departure.

But besides being a Pastor himself, the Bishop is chiefly responsible for the supply of clergy needed in the work of his Diocese, and for pushing on her aggressive missionary operations against the Prince of this world. Now one thing is very certain. A clergy trained in a great city, such as New-York, for instance, is not likely, as a general rule, to be efficient in the rural districts, and at the West and South. There are peculiarities of the work to be done in great cities, and of the way in which alone it can be done efficiently, that nothing can teach, except long experience, and an education on the spot and in the midst of the work itself. And there are other peculiarities connected with country work, which none but a countryman can be expected to understand: besides which, nothing is more fatal to the usefulness of a clergyman in a country place, than the idea that he is *city-bred*, a "fine gentleman," &c.,—prejudices which, in particular cases, may be very groundless, but which are nevertheless serious obstacles in the way of Church growth among a rustic population. To be able to depend, therefore, upon a steady supply of the right sort of clergy for country work, they must be *trained in the country*. That they may

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know their Bishop, and that their Bishop may know them, they must be trained immediately under his own eye, and in the system which prevails at his Cathedral, and which ought to be the model, if not the law, to his Diocese. The *Theological school of the Diocese*, therefore, should be *attached to the Cathedral*, and never under any circumstances separated from it. To have the clergy trained away from the Bishop, in another Diocese and under another system, may indeed be the best mode for extending a particular school of theology, and giving general coherency to certain doctrinal parties in the Church: but for the homogeneous development of the full vitality of each Diocese as a unit within itself, this distant, disjointed, hap-hazard system—or rather want of system—is the worst thing possible. It would seem that, with an astonishing amount of perverse ingenuity, the direct influence of the Bishop—which ought to be the strongest element of our working system—is about the only possibility which is utterly excluded.

There is another point—and one of great delicacy—which needs to be mentioned, however, for the full discussion of this part of the question. The full and thorough knowledge and affection which ought to exist between Bishop and clergy—especially the *young* men, for the Bishop who carries the young men heartily with him is the master of his Diocese—require that the Bishop and his clergy should keep a common table, and live a common life. The influence which this would have is incalculable for the vigor and unity of the Diocese. No man can be sure that he fully knows the character and powers of any other, whether man or woman, until they have for a long while lived under the same roof, and eaten and drunk at the same board. Our highest and dearest union with Christ, our clearest and most heart-riveting knowledge of Him, is by our being admitted to eat and drink at His table and in His house, and where He himself is always present with us. And as the Bishop represents Christ in the Diocese, he should ever, except when retiring apart for his private devotions—be surrounded by the company of his disciples. We know of but one objection to this plan—and that is, the customary marriage of the clergy, and especially of the Bishops. And affectionate wives prefer to have their husbands more to themselves, and to be able to bring up their children quietly at home, without the embarrassment of so many "boarders" in the family. But as there are many notable housewives in the world, willing to keep boarding-

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house for their own sake, I have no hesitation in declaring that my conviction of the religious devotion of woman is too high to permit me to doubt, that many a daughter of the heavenly Jerusalem could be found willing to take all the trouble, and submit patiently to all the inconvenience, for the sake of the Lord and His Church. If the Bishop be a single man, and will only thus remain,—so much the better; for this difficulty will then be out of his way. He will thus be able to do the best thing for his Diocese—his spiritual wife—without doing the worst thing for his connubial wife. And some Bishops can testify that it is not much easier to serve two *mistresses*, than two masters. The Eastern Church, which requires the local parish priests to be married men (and as a general rule it *is* better that such resident clergy should be married —in self-defence if for nothing else)—yet the Eastern Church makes no man a *Bishop* who has a wife to distract his attention from his Diocese. And the distinction has much of practical convenience to recommend it, unless the Bishop's wife be willing to do her part towards making the Bishop's *household*, as well as himself, an essential element of the working system of the Church in his Diocese.

But with the true system carried out, how close and endearing, how wondrously powerful, would be the bond between the Bishop and his clergy, especially when his Episcopate had been for some years in operation! How many hours of delightful converse, how many seasons of joint devotion, how many incidents of fatherly interest or of filial love, how deep the impression made by personal character, how abundant the streams of sound learning given, as of old, by word of mouth of the *living teacher*—the best mode of instruction after all! All these would bind the Bishop and his clergy together like *one family*. Their visits to the Cathedral would be seasons of delight, ever repeated with glowing pleasure, and ever keeping bright the golden chain that would forever bind them all together in one. Each youth when finally sent out to his distant field of labor, would know, and still feel, that his Bishop loved him like a son; and that not only he, but all his younger brethren yet at the old Cathedral homestead, were watching his doings with interest, and would gladly listen and learn, from something better than the dry printing of a parochial report in a Convention Journal, the simple story of his experience in the pastoral life, or sympathize with his difficulties, or advise with him in his trou-

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bles. Or perchance some of them would now and then go with him on a missionary foray into some unexplored village, some Churchless valley, where the ensign of the Cross might be raised for the first time, never again to be levelled with the ground. All this beautiful system of the *Common Life* will come much more naturally with unmarried Bishops, for another reason. It is *not* good for man to be *alone*. The Bishop would need help meet for him. And if such a family of young men, training up under him, would not be precisely the help most meet for him in the work which a Bishop ought to do for his Diocese, I should like to know where to find it.

But the Theological School is not all that is required. Every Diocese ought to have at least one school for boys, and one for girls, if not more. These are needed, so far as the boys are concerned, to supply the best material for theological students: and so far as the girls are concerned, to train up good ministers' wives: for, do what we will, or argue as powerfully as we may, instinct is too strong for political expediency; and we may rely upon it that the large majority of our clergy *will* marry. It is, therefore, highly important that they should be able to marry women who will make good ministers' wives, rather than bad ones. Boys' voices are also the only sopranos proper for strictly ecclesiastical music, and special regard should be had to this important part of the Cathedral system, in selecting the pupils for the Cathedral school. Several others of the clergy would thus find employment in the noble field of Christian education, and that within the very circle of associations where the impressions of early youth would necessarily be the deepest, the most abiding, and the most powerful in incorporating the heart into the full, free life of the Church. These schools should be in close contiguity to the Cathedral building, so that the daily worship of all should ascend morning and evening in the Cathedral choir. Parsons and Parsons' wives, trained in such an atmosphere, and afterwards sending one or more of their children to be brought up under the same glorious system which had thus given the stamp to their own character, would form a nucleus of Church-life, which, in two or three generations, would twist the interlacings of its veins and nerves throughout the whole community, binding that whole into such a unit of organic life, as would rapidly absorb and assimilate every other variety of religion, destitute of so wonderful an apparatus of digestive power.

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But this is by no means all. The schools might be made somewhat remunerative, and thus help to keep up the expense of so numerous an establishment. And the living should be of the plainest—no extra dishes or desserts, except on high festivals; and the fasts all faithfully kept, in a manner perceptible not only in the Church service, but in the larder also. And all the *single* men in such an establishment must be content with the scriptural allowance of food and raiment, and look for nothing more until they get married,—and be thankful if they continue to get as much even then. If the Bishop's See be yet an open village,—an outpost in purely missionary ground—let him get as much land in one parcel as he can; and the young men must give their labour in its cultivation, raising more or less produce for the supply of the physical man. They will thus reduce expenses, and cultivate habits of industry and economy, which will not only smooth many a rough path in after time, but ensure vigorous personal health besides. Indeed, an establishment of this sort might be made to bear no small resemblance to those assemblies of holy men, whose common life under the rule of S. Basil forms so attractive a feature in the history of the early Eastern Church. They lived together, their time divided between their united worship of God, their devout study of holy things, and the labours of husbandry for their own frugal support:—no bad model for supplying the needs of a rural Diocese.

A Bishop's residence, thus surrounded, would be a grand missionary centre. It would be hard to tell *now* where our missionary centre is, or whether we have any such centre at all. Is it in the Bishop of the Diocese? Hardly. All he can do is to recommend action to the Domestic Committee in New-York, if he have no Diocesan missionary organization of his own. And even if he have, he is not so much the *centre*, as the central functionary only. He does not map out the work, and select the men, and watch their progress, and keep an eye on them, and send them help, and change their field when he thinks it for the benefit of the work: but, if a clergyman is out of place, and wants the Bishop to sanction his trying his hand in such or such a village, the Bishop is generally willing to nominate him. When he wishes to go elsewhere, he asks the Bishop, and the Bishop as a matter of course is sorry that he is going, but lets him do as he pleases. What he does, or how he fares, is made known perhaps in the parochial report printed in the next Conven-

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tion Journal, or in a letter in the *Spirit of Missions*. If the people want him to stay, and are willing to give him a support, he stays—until he receives a call to "a more eligible field of usefulness" elsewhere. This sort of *centre* is not sufficiently definite to have much influence upon the circumference.

But on the other plan, the Bishop would be like the heart in the midst of the body. He would have men about him whom he could send, two and two, to every village and destitute hamlet in his Diocese. They could remain a longer or a shorter time, according to circumstances. They would then return and give account of their progress: or, if their success were sufficient, the Bishop would follow after; and, joining them before their return, would confirm their converts, as did the Apostles at Samaria.

Another field of great usefulness would be in a modified *itinerancy*. Our parochial system, especially in quiet country places, is apt to subside into a sort of semi-stagnation. The system of the Methodists and others is built too wholly on the other theory—that of occasional excitement; and dwindles from debility, owing to a deficiency of pastoral oversight and care, in the intervals. Now with a body of clergy such as we have spoken of, all most intimately and confidentially known to the Bishop, and who, towards each other, were all very much like a band of brothers: a system of periodic itinerancy might easily be arranged, which would quicken wonderfully the aggressive power of the Church everywhere, while yet sufficiently guarded and tempered to weaken its pastoral and conservative powers nowhere. Even now, all who are familiar with the monotonous life of a priest in a small country parish, know what a refreshment of spirit it is to the solitary clergyman (solitary even although he happen to have a wife and a large family) to receive a visit from a brother priest; what a relief to him to hear somebody else's voice than his own; and how the pleasure and the profit are increased when there are two or three instead of one. It is *human nature*. And the Church will get along faster over the road that leads her to final victory, if she will only pay such reasonable toll to the peculiarities of human nature, as is harmless in itself. To do this forms an indispensable part of that *wisdom of the serpent*, which is the first and greatest personal qualification for the office of a Bishop; but of which some good people seem to have as great a horror as if it savored of a connexion with the *Old Serpent*, and had therefore been forbidden, instead of

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being most emphatically *commanded.* Stirring waters are more healthy than stagnant. And where the tone of the whole Diocese would be such as to render unlikely any great jealousies, heart-burnings, fears of interference with parishes, or any similar ground of trouble: a well-regulated itinerancy would add wonderfully to the power of the Church in every quarter. Thus in missionary and itinerating excursions, in the sending out of well-trained clergy and children, and their periodic return on great occasions, or in the persons of *their* children again of the second generation: the pulsations of the great heart of the Diocese would be perpetually felt;—the living streams would at every throb go forth to the utmost extremities, and thence return to feed afresh the earthly sources of its life, and strength, and joy.

But it may be objected, that our Dioceses are nearly all much too large to render it possible that they should ever becmoe such units,—such families. True:—and that is the very reason why our large Dioceses should be broken up. They render the full realization of the original idea of Diocesan Episcopacy, *absolutely impossible.* They *must* be broken up, before our Episcopate can ever become the vigorous element of practical life which it was intended to be. As things are now, a Bishop has such a vast extent of country to travel over, such a multiplicity of parishes to keep the run of, such an endless succession of indispensable routine duties to perform, that his being the true Head of the Family—the *Father* in God—is reduced to a very empty figure of speech—a mere phrase of formal courtesy. These huge overgrown Dioceses are the greatest obstacles at present existing to the practical development of the Church. Their very size ties their Bishops, hand and foot, to incessant routine duty, while it incapacitates them from filling that place in the heart and soul, the training and the daily life, the going in and out, and the forming the essential *character*, of their clergy and their people at large. A Diocese forty miles long in any direction ought to be regarded, as in the days of S. Augustine, a *very large Diocese;* so large indeed as to need, by and by, to be itself divided. Large Dioceses may cause more of respect and consequence to attach to a certain small number of individual Bishops: but the influence of the *Order*, as *the integrating power of the Church life*, is incomparably less.

We are gradually, but very slowly as yet, drifting towards a subdivision of our Dioceses, and that in a manner the significance of which seems to be

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very little understood. To me, it is one of the most hopeful symptoms of our present condition. I refer now to the subsidiary plan of *Convocations*, which are rapidly spreading throughout all our Dioceses. The Church is unconsciously yearning after all the absent parts of her own original Cathedral system, and is slowly and gradually groping after them in the dark, if perchance she may thus once more regain her lost jewels. Now the *Convocation* system begins at the beginning, by cutting down its dimensions to a somewhat more manageable area. The general tendency seems to be, in the more thickly populated parts of the country, to take one county as the normal size; though in many cases the clergy of two or three counties unite. They thus get themselves down to something of a family size, and immediately begin to experience more of the family feeling. Their meetings—which they always enjoy most highly—act a little like the itinerating system; only they never come often enough to the same place to please either the local priest or his people. They have a wholesome, stirring, refreshing effect upon all concerned, without any of the uproarious fever, or the fearful collapse, of the Revival system. They find that they can organize and carry out, far more vigorously than any committee in a city hundreds of miles off, just that precise kind of missionary operation which will be the most successful; and they can apply it just where it is most needed. These Convocations, however, are as yet like the play of Hamlet with the part of Hamlet left out. They give the place of honor to the Bishop, indeed, when he happens to be there; but in reality they want him there *all the time.* They want him to be *their own.* They are gradually, but admirably, marking out the bounds of the future Dioceses into which our present enormities shall hereafter be divided; and these boundaries are made, as those of Dioceses ought to be, by the instinct of practical convenience. The only danger is, that many of them are yet quite too large. But put a Bishop in each existing Convocation; give him his Free Church—the largest Church in the chief town; surround him gradually with his assistant priests and deacons; his boys' school and girls' school; his Theological students in his own house, and with him daily in the choir of his Cathedral and at his own table; give him his itinerating corps of sound and zealous preachers, his mission force—the flying artillery of his division of the Church militant:—and what portion of the great field of the world is there, which would not soon bring forth thirty,

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sixty, an hundred fold more than that which is now, by some, looked upon as "great things!"

"But," it may be said, "all this is very pretty in theory; but you ought not to press it so earnestly or so confidently until it has been tried. You young men talk too positively. You seem to think that you can set everything to rights at once. You ought to be more modest and cautious, and place less of implicit reliance upon your opinions." To all who are disposed thus to speak, I will venture to give the following reply. To sneer at us as "young men," is both untrue and unwise. It is *untrue*, for in this matter we express the views of not a few hoary-headed and venerable servants of the Church, and of many in their most vigorous middle age, as well as of those who, if young now, are every day growing older. And it is *unwise*, for if we are in the wrong, *prove* to us that we are in the wrong, and it will have more effect upon us than to twit us with our fewness of years: while if we be in the right, our youth is more of an argument against our opponents than against ourselves; for it is a shame that those true and right things which our *old men* ought to teach us, *we* are compelled to *teach them.*

But, whether we be young men or old, we are *not* in the wrong. We have, indeed, worked out the problem, *a priori.* We have found that a Bishop must *not* cease to be himself *a Pastor.* We have found that he must have helpers in that work. We have found that clergy trained in the kind of work which they are to do, and in that portion of the country where they are to labor, must be generally the most effective. We have found that, as it is the Bishop who is to ordain ministers, he ought to know first whether they are of the right sort of clerical stuff; and that he cannot have such thorough knowledge by any other mode, as by training them himself, in his own Church, and at his own table. We have found that preparatory schools are necessary likewise, and that of both sexes. We have found that mission and itinerating work is most useful, and may thus be best carried on with full benefit, and without drawback from evils in other directions. We have found that the Bishop is a Father: we have tried to show him how his Diocese may become a family. All this we have drawn forth on the soundest principles of reason and common sense. But this is not all. We "young men" have long been told by our spiritual Fathers to go to the *Primitive Church* for our notions as to what are the true essentials of faith

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and practice; and, like dutiful sons, we have gone. There we find that, in those ancient days of primeval vigor, when the spirit of the Apostles themselves yet lived and labored, and was the element of power in the hands of their more immediate successors—we find, I say, that every Bishop *had* his own church, in the chief city of his Diocese; that he *had* his priests and deacons in full force about him; that he *had* his clergy under his own eye, at his own table, trained and formed under his own hand; that the old Canons contemplated only a home-bred clergy, requiring every priest and deacon, as well as Bishop, to labor in the town or place for which he was originally ordained, and not to be wandering from city to city; that the Bishop was expected to exercise the largest hospitality, especially towards his clergy; that from his church, as the centre, went forth the clergy who supplied all the region round about the city where he dwelt; that in the precincts of his church, and taught by his clergy, were the schools, which were seminaries of godly learning to all his Diocese; and that the Daily Prayer,—yes, and Daily Communion, too—were the heavenly food provided for this family of power, and love, and a sound mind. We find, therefore, that the conclusions of our own reason are fortified by the example of that very antiquity to which we are sent as our model: and to which —apparently to the surprise of some of those who send us—we are honestly determined to *go*. If we had *only* the conclusions of our own reason to rely on, we should, of course, feel it our duty to be modest about it. But it is not so. The system has been tried, and with more astounding success than ever attended any other. Antiquity gives us precisely the same response as common sense. Authority and reason speak in perfect unison. We have cyphered the sum up and down, and the answer comes both ways the same. The only question now is,—how to *carry out* the change?

And here we are bidden in earnest whispers to "Be cautious!" Yes, we *have* been cautious. We have been very quiet about these things—only talked about them once in three months in this little corner. And there is no *harm* done yet—no! and no *work* done either! Our prudent advisers seem to forget that, under some conjunctures, he is in truth the most wisely-cautious Bishop who strikes the boldest blow. Where the Cathedral System is to be struck for, in town or country, none but a Bishop *can* strike: and he who strikes rightly, and boldly, and with all his might, must *win*. And he will then gain such suc-

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cess in his Master's work,—he will find the Word of the Lord marching onward in such free course, and so abundantly glorified—that the happy contagion of his brave example shall soon spread from Diocese to Diocese, until it crown the Church with beauty and strength through all the land, from Arctic snows to tropic heats, and from sea to sea.

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Apsidal Chancels.

A PAPER, READ AT THE QUARTERLY MEETING IN APRIL, 1854.

BY THE REV. JOHN H. HOPKINS, Jr., M. A.

As the Holy Eucharist ranks first and highest in dignity and importance, of all the Offices of public worship, and in every branch of the Holy Catholic Church: so that part of the material edifice in which it is celebrated has always been the most deeply significant, and has concentrated the chief attention of the true church-builder. Nor can any greater proof of the essential unity of the Church be found, than the close similarity which pervades all the Eucharistic Offices, on the one hand, and all the material sanctuaries, on the other, of the great body of Catholic Christendom.

It is one of the standing claptrap accusations against Ecclesiology, that the study of it leads men to Rome. *We* all know that this assertion is diametrically opposite to the truth. But there is no point on which the real bearing of ecclesiological researches can so clearly be shown, as in regard to the form of the sanctuary: and, in this department, our noble science may well claim the discovery of a new and most incontrovertible argument against the arrogance of the Roman claim to Supremacy over the Church of England.

The popular assumption of Romanists on this point is, that S. Augustine of Canterbury, with his Italian missionaries, converted the heathen Saxons: and that, from the fact of their having thus received Christianity itself from missionaries sent by the Pope, the Church of England was ever after bound to acknowledge the supremacy of the Roman See.

We have no desire to detract from the amount of good really done by S. Augustine; nor from the degree to which the Church of England is indebted to his labors, and those of his Italian companions and successors. But their faults

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of character and distinguishing traits of policy are not a little remarkable, as symptoms of that which afterwards became a prominent feature of Roman management. While our Lord and his Apostles, and the earlier missionaries of the Church, invariably began with preaching the Gospel to the poor, and making converts of the common people: Augustine began with an imposing procession and a well-managed spectacle, to make an impression on the King Ethelbert. We also find that Roman Missionaries baptized more kings than their fair proportion, and were more prominent as court preachers. As a natural consequence, also, when a converted king relapsed into heathenism, or his throne was occupied by a Pagan successor, Christianity went out of fashion as suddenly as it came in; and the Roman missionary who had become great by court favor, took his departure in disgrace as soon as it was withdrawn. This disposition harmonizes well with the arrogance of S. Augustine in claiming precedence and authority over the seven British Bishops whom he found in the country on his arrival; and his attempting to dictate to them, as if they could have had no true religion until he brought it over from Rome. The student of Church history only needs to be reminded of what took place when Ethelbert was succeeded by the Pagan Edbald. The Sees of Canterbury, London and Rochester were then founded, and in full operation. But Mellitus ran away from London, with his monks and clergy, Justus likewise departed from Rochester, and neither of them ever came back again from France, whither they fled. Laurence, Augustine's successor at Canterbury, was also on the point of following them, and would have done so had not S. Peter, in a dream, so it is said, given him so vigorous a flagellation for his cowardice that it restored his courage, and made him preach with such burning zeal that he effected the conversion of King Edbald on the spot. Paulinus, too, another companion of S. Augustine, who founded the See of York, and made a great number of court converts, fled with a remnant of church treasures on the accession of a Pagan, and never was seen in the north country again; preferring to nestle down comfortably for the rest of his life in the See of Rochester, which had been left opportunely vacant for him by the flight of Justus.

It will easily be understood how missionaries like these, no matter how many thousands they might baptize under the fashion set by a king, yet made but little progress in really converting *the people* to the fullness of the Christian faith.

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This was done by an altogether different class of men—the missionaries from Iona, from Ireland and Scotland. Far from courting kings, or making converts by ocular displays, they won the hearts of all by a depth of humility, zeal, poverty, and self-denial, which have never been surpassed. They were, it is true, not a little rude and uneducated, compared with those who had been trained in Italian schools, and had seen all that was to be seen of ecclesiastical magnificence in Rome and Gaul. And for this very reason they were the better qualified to reach the hearts of the common people, and their success in this was as marked as the failure of the others. Wherever they took root, it was not by the favor of the great, but by virtue of the work of the Gospel, which prospered mightily in their hands, and prevailed among all, both rich and poor. Wherever we read of their retiring from the field, we find it to be, not from the persecution of Pagans, but from the intrigues of the Roman party. These last, whenever the success of their humbler brethren made it safe to come back, and when the multitudes of converts made the overseeing of them a post of influence and value, did not fail to use their superiority in finesse, learning and diplomatic talent, to dispossess the Scottish Missionaries. These single-minded men were made to understand the *Sic vos non vobis*, quite as well as though they had been familiar with Virgil; and with that modest simplicity, which forms such a charming feature in their character, they were always ready to retire before aspiring and ambitious prelates, though they never fled before Pagan persecution. These, however, were the men who first converted the bulk of the English *people*, and stamped an impress upon the religious character of England, which was manifested in many ways; and in some, remains plainly visible to the present day.

Romanists, of course, will deny stoutly this statement of the relative *success* of Roman and Native Missionaries; and as the records of history, though sufficient fairly to prove our view, are yet so slight as to give a good opportunity for cavilling and special pleading, it is well to find, in Ecclesiology, a proof too plain to be contradicted, and the bearing of which is too direct to be evaded or denied.

Tradition being of the essence of all religious systems, and peculiarly powerful in every portion of the Church, we find that the type of Church building, established by those who first converted a Pagan people to Christianity, has sel-

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dom or never been completely effaced. Now in Rome, all over southern Europe and Gaul, throughout all the East, as well as in Egypt and other parts of Africa, we find it the almost invariable rule to construct the sanctuary with an apse, the altar standing, not against the East wall, but being advanced at least as far out as the chord of the apse. We know that this was the established custom throughout all these regions at the time S. Augustine was sent on his mission, A. D. 596. And in all prominent church edifices, it is the custom of continental Europe to this day. Now S. Augustine himself had so little of original mind, that he did not venture upon nearly so much liberty of judgment as the wiser Pope Gregory exhorted him to use. He was firmly wedded to Roman usages, even in unimportant matters. For instance, in the mode of administering baptism, which Gregory (*Churton, p.* 45) declared to be "a little difference of custom, in which there was no harm," Augustine insisted on conformity to Roman usage as a *sine qua non*, without which he would not hold communion with the British Church. To presume, therefore, that so rigid a stickler for trifles as Augustine would have originated a new style of construction for churches, of which he had seen or heard nothing before, and that, too, without any assignable cause, is of course too absurd a position for any reasonable man to take or defend.

But if he introduced the Roman style, of apsidal chancel and altar advanced from the east wall, how does it happen that the almost invariable rule of English Church architecture is directly the *reverse*, and that, too, in contradiction to all the rest of Christendom? That this is a fact, is indisputable. So far as is known, of all the thousands of ancient parish churches, only sixty-three cases of apses are now extant in England, and of these quite a number are only in crypts, or in the original foundations; and one or two belong only to an aisle, or a ladye-chapel, not to the sanctuary proper. And even the few that remain go strongly to prove that the Roman Missionaries *did* introduce the apse, and that therefore the degree to which it prevails is a fair test of the strength of their original influence. For in several of those points, which we know to have been the scenes of their early labors, the original structure, the foundations of the crypt of which still remain, *was* apsidal: while the present edifice, built long afterwards, follows the general English rule of a square east end, with the altar against the wall.

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Now when we look at the influence which was steadily brought to bear on England from Rome and the Continent, for ages afterwards; when we recollect how often artificers and teachers for various branches of church art, were sent for from Rome, whose labors did much to advance the building and decoration of churches; when we reflect upon the extensive community of property and close conventual connection that existed between religious houses in England and many similar institutions in Normandy and other parts of France, and what incessant communications were kept up between the two countries; and when, moreover, we recollect that the venerable Bede, our chief authority, leaned strongly to the Roman side himself, and certainly did not color matters any too highly for the other party; and when, on the other hand, we consider that, after the first conversion of the nation, no subsequent intercourse whatever from Ireland or Scotland, that we know of, was kept up to refresh or reinforce the first effect of their labors:—it seems to me past the power of further dispute, that in the first conversion of the English nation, the actual result accomplished by the Italian Missionaries *must* have been amazingly small, in comparison with the overwhelming preponderance of success gained by their humbler and more devoted rivals from Ireland and Scotland. These same square chancels tell too straight and strong a story to be contradicted.

How different is the state of things when we look to Ireland, and the earlier buildings of Scotland! There we find, as a general rule,—even more general than the apse is through the rest of Christendom—the square east end, the precise—though rude—prototype of the square chancels of England. If we look for the reason of this peculiarity, we shall probably find a satisfactory one in the rudeness of the masonry of the Irish people at the time when the Gospel was first preached among them. All the earliest remains of church work in Ireland, bear a Cyclopean character: and this in churches so uncommonly small as most of theirs were, would have made it exceedingly difficult to build a circular or polygonal wall. Specimens of the "long and short" work, as it is called, and which is considered a clear characteristic of Saxon building, are found in Ireland, and of a date older than any extant specimens in England. The strongly-marked chancel-arch is another feature which helps to make the resemblance still more striking, though this is not found in all: many of the smaller and simpler old churches of Ireland being without any apparent divi-

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sion between nave and chancel, a curtain being probably used instead. When the universality of the square end in Ireland is seen, and likewise that there was no other quarter whence such a peculiarity could be derived: we need not hesitate to assert, and assert boldly, that the English nation does *not* owe the great debt of her Christianity to Rome, or Roman Missionaries, but rather to those who recognized the supremacy, or submitted to the dictation, of the Bishop of Rome, as little as ourselves. The mark they made on the very forehead of English Ecclesiology was deep and broad, and has never been in the least effaced by all the subsequent friction from Romish fingers.

But there is one other link in the chain which it is pleasing to follow up. The Irish type was probably derived from the earlier British patterns, of which there are no existing remains. There is a traditional account of the size of the church originally erected,—as we are told in the old monkish legends,—by S. Joseph of Arimathea, at Glastonbury in England:—that is to say, sixty feet long by twenty-six feet wide. These are *precisely the dimensions given by S. Patrick for all the greater Churches built under his directions in Ireland,* (except one,) and these dimensions are said to have been communicated to him in a supernatural way. One thing is certain, the peculiar features of the most ancient Irish Churches, many of which are exceedingly small, (one being only fifteen feet long by eleven feet wide,) are found throughout Wales, and to a considerable extent in Cornwall and Devonshire also—that is to say, in those portions of Britain which remained in the possession of the original native Christians of the island. Another reason may well be given for the original type; namely, that it is far more easily constructed in *wood,* which is likely to have been the first material used in England, before the civilization of the country by the Romans. A circular apse would be no easy thing for a rude people to execute: and even less easy in timber than in stone. The first Churches built by the Saxons were of wood, or even of wicker-work, and there is no reason to believe the ancient Britons more skilful in elaborate mason-work than they. The Druidical remains are of so totally different a character that they need no mention in this connection.

Nay, with the greatest probability we may presume, that when S. Augustine arrived, there were yet numerous remains of the original British Churches, which, though sadly ruined by the Saxons, could not *all* have been utterly ob-

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literated. The Church which had sent Bishops to Arles and Ariminum; the Church which honored S. Alban as its first martyr; had kept the pure Nicene faith; and been delivered from the heretical snares of the Welchman, Pelagius, by the preaching of S. Germanus and S. Lupus, and the pious teaching of Fastidius; besides sending out such Missionaries as S. Ninian to the Picts of Caledonia, if not also S. Patrick to Ireland:—a Church so strong and fruitful as this, could not have been so utterly destroyed in less than a hundred and fifty years, which were all that elapsed between the first invitation to the Saxons and the coming of S. Augustine: and indeed, during the greater portion of even this period, the Britons still retained, and stoutly fought for, a large part of their ancient possessions. Hence we naturally read of Queen Bertha, before S. Augustine came over, making use of a Church, first built by the Romans, but which she repaired or rebuilt, (*Churton*, p. 40,) and this—now S. Martin's of Canterbury—was itself the first Church used by S. Augustine on his arrival, and where he was himself buried. Again, we read that when they had made greater progress, they "began to build new Churches, *or* to *restore* those which had been standing in the British times."

Thus the original type of English Chancel, with square east end, notwithstanding all the influence of Rome and the Continent, still maintains its ground, as a triumphant proof of the deep hold taken by the original planting of Christianity in Britain, and of its vital and unbroken continuity; and that for this most precious gift of the saving Gospel of Christ Jesus, she is not by any means so greatly beholden to the Bishop of Rome as is commonly imagined. This peculiarity of English Churches is so decisive, so marked, so characteristic, that it is no wonder that the English Ecclesiologists have insisted on it as the proper rule, and have opposed the use of apses at all in the Anglican Church, or any of its branches. They lay down the rule peremptorily that, at least "for the present, and until the principles of Ecclesiology shall be better understood, apsidal ends are *strictly to be avoided* in modern Churches."

Nevertheless, I have myself long been of the opinion that while the square end is, historically, a most valuable testimony to the original independence of the British Church, it is altogether inferior to the other, for many reasons; and ought, therefore, to be abandoned for the apse. For this,—which I candidly confess is at present regarded by the great bulk of the faithful in our noble sci-

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ence, as a wilful heresy,—I will briefly give my reasons, most of which, if not all, are unanswerable by anything I have yet read or heard of.

1. Except Britain, all Christendom, from Spain to the Indus, and for more than the first thousand years of the Christian Church, knew no other form of sanctuary than the Apse, and until of late this universal rule has continued unbroken. No true Catholic can pretend, for a moment, that the little corner of the world composed of the British Isles is of authority enough to outweigh so vast a preponderance of Christendom.

2. The far superior beauty of it is a great recommendation. The Anglican type recognizes only right lines and right angles in the outline of a Church, the sole variation being in the sharper angles of gable and spire, and the slant of buttress and roof. The apse, on the contrary, besides all these, gives the wonderfully great addition of the perfect curve, or centripetal polygon, branching out, in larger churches and bolder styles, into the radiating forest of buttresses, which gives such rich clustering strength to the east ends of Continental Cathedrals. The increase of beauty alone, whether simply on the outside, or in the inside only, is so great that, without any other reason for a preference, this would be enough.

3. The apse permits a return to the primitive mode of consecrating the Holy Eucharist, which is admitted by all our best authorities to have been, for at least the first thousand years, with the consecrator at the east side of the altar, and with his face toward the congregation, [*Hand-Book of Ecclesiol.*, 41 and 69,] which is by far the more impressive mode. This point alone is enough for a separate paper. But I would merely advert to the acknowledged *dramatic* character so strongly impressed on all true Liturgical services; and hint at the extreme unreasonableness of so performing the most expressive and significant acts of that Holy Office, in such a way that they can be seen by nobody but the priest himself, and some two or three who may be assisting him at the altar. The mere novelty of the current practice—as we reformed Catholics judge novelty—ought to be enough to condemn it; but with altars against the east wall it is not easy to do away with the custom. Standing at the north end is a mere compromise—an attempt to face both ways—and symbolically is worse than either of the others: for it means nothing, except—what is literally true—namely, that it is *half-way* betwixt the right mode and the wrong.

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4. A strong objection to the square east end is, that it has proved an irresistible temptation to a great east window, or great east picture; either one of which is such a prominent object in itself, as to throw the altar, no matter how brilliantly decorated, into comparative obscurity and insignificance. Side lights are a very insufficient remedy for this difficulty, which, in the nature of things, cannot be fully obviated by any art or ingenuity.

But, as symbolism is the soul of all Church architecture, so the symbolical reasons for the preference of the apse, outweigh all others, and lead us into such a wide field that I almost hesitate to enter it. The symbolism of the square end is good, as far as it goes, and all that it has of good is retained equally by the other. But the apse wonderfully transcends the square in every respect.

The Nave represents the Church militant; the Choir the Church Triumphant; and the Sanctuary Heaven itself, the eternal abode of the ever-blessed Trinity. In the apse the circular outline of ground plan, wall, and converging roof, conveys the idea of Eternity, of which the circle alone is the universal symbol—not the square. And in an ancient apse, with its full furniture of arrangement, the three persons of the Holy Trinity were symbolically indicated: God the Father,—by the Throne standing at the top of a rising pyramid of steps at the east, the visible centre of all things, the seat of original power and majesty, the source and fountain of all things; God the Son,—by the Altar on the chord of the apse, in the midst of the circle, like the throne set in heaven, "in the midst," and on it stood anciently the Cross, the symbol of the atonement; God the Holy Spirit,—by the baldachino or canopy, resting over the Altar, as the Holy Dove descended and abode upon our Lord. The grand outline of the circle itself, gave the idea of the *unity* of all in one Essence, Majesty, and Power.

Let us consider, for a moment, some of the chief advantages of this arrangement.

(1.) The altar is brought out in a position of indisputable prominence. Instead of being pocketed in a dark recess, where a great body of brilliant light shoots over it, making it only more hopelessly and dismally dark by contrast, it is situated where it receives full light from every window that may be in any part of the chancel. (2.) The superior attractions of windows and pictures are rendered impossible, for the curve of the wall leaves no space large enough for

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any but those of subordinate size. (3.) The great truth that it is only through the ministry that we can receive a valid Eucharist, is represented by the crown of the priests running round the apse, to the *east* of the altar. (4.) That they must act by Apostolic authority, that all their power is derived from Apostolic hands, that there can be but one Bishop in a city, in whom alone is the jurisdiction of his See, and who is the visible centre of unity for the faithful of his Church, is shown by the Bishop throned in the midst, raised on high in the circle of his priests, the visible head and centre of all the goodly array. (5.) In the consecration of the Holy Eucharist, also, how much more vividly does the consecrator personate Christ himself, standing with his face graciously turned *toward* his people, not turned away *from* them? And how much more truly does this position bring before us the solemn hour of the Institution of that heavenly feast? Not one particle of all this is given us by the ordinary square chancel of the English Church.

In justice to the British custom, however, it ought to be stated, that the original Irish type was doubtless intended to be also symbolical of the New Jerusalem, "the city that lieth four square, and the length is as large as the breadth," and "the length, and the breadth, and the height of it are equal:" for the old Irish chancels are all, internally, perfect squares, and there is reason to believe that the height of the chancel walls was the same as the length and breadth. The seats for the clergy extended along the east wall too, and the Bishop's chair, there is reason to believe, was in the centre; the altar having been evidently advanced out, in earlier days. The intention was the same, and the idea of realizing a Scriptural symbolism also. But the figure chosen is not that best adapted for embodying the idea in architectural form. And in practice, the idea itself is lost, for the chancel is no longer required to be a square at all, nor is the height of the side walls dependent upon the length or breadth; and the placing of the altar against the east wall finishes the destruction of the original idea, and leaves us with only our present empty, unmeaning arrangement. And the square end is an irresistible temptation to this. For with the sudden ending of its sides, and arbitrary opposition of its flat surface, it conveys the idea, necessarily, of *somewhat beyond*,—of the definite *end* of one dispensation or period, which is to be followed by the beginning of another. Thus the end of the Nave is square; because probation on earth must end, and we must leave it by the gate of death.

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The choir is square; because the intermediate state must come to an end, when the Church triumphant is finally received into the bosom of Heaven. But Heaven itself shall never end. There must be no necessary implication of continuation beyond. The wall of the heavenly Sanctuary must reënter by a law inherent in its very plan, which brings back every line, every light, every feeling and thought, to centre around the altar-throne of the Lamb. Here at length the All and In All unite, inhabiting for evermore the fullness of complete repose—the rounded majesty of Eternal Rest.

What a wonderful increase of life; power and overwhelming dignity, is given by an arrangement such as this, to the Office of the Holy Eucharist! How wondrously perfect is the representation of the Incarnation and Atonement of Our Lord and Saviour! The consecrating Bishop leaves his high throne, descends the steps, proceeds to the altar on which shines the jewelled Cross, where, standing under the Canopy, he receives the Bread and wine from the Deacon, to offer as the Holy Gift of the congregation: even as the Son of God left his heavenly throne, and the glory which He had with His Father before the world began, and came down to earth, and, under the overshadowing power of the Holy Ghost, from the ministry of earthly elements, took upon Him our flesh and blood, and became Man, that He might offer up the one great Sacrifice of Himself for us, that His Body might be given and His Blood poured out, upon the Altar of His precious Cross. The subsidiary meanings that cluster and cling around this one centre, only heighten the grandeur of the chief action, and rightly interpret the Holy Eucharist to be, not only the historic figure of that which was done of old in the Holy Land; but rather the luminous shadow, cast upon earth from the very Courts of Light, of that which is continually, *now*, being done in Heaven, where Christ in glory ever presenteth and offereth up before His Father, in the midst of the angelic hosts, His everlasting Sacrifice for us; and His Spirit ever intercedeth for us, abiding over that Sacrifice with perpetual power. With eyes thus anointed with the gift of the spiritual vision, we shall see, in the circular curve of the overhanging baldachino, the rainbow that was seen by S. John round about the throne. The four columns upon which it is upheld are the four Living Creatures full of eyes, in the midst and round about the throne.

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The seats for the presbyters, that run round the curved wall of the apse, are the four and twenty Elders sitting, clothed in white raiment. The seven lights of the Sanctuary are the seven lamps, that are the Seven Spirits of God. The polished and shining marble of the floor is the sea of glass like unto crystal. With these sublime realities imaged forth, no matter how faintly, in a symbolism like this, who is there that would not find himself carried in spirit up to the very courts of the New Jerusalem on high, in that heavenly feast in which Christ Himself cometh down to us? Who is there that would not realize more vividly the deep meaning of S. Paul's discourse concerning Divine grace, where he assures us that God "hath quickened us together with Christ, and hath raised us up together, and made us sit together in *heavenly places*, in Christ Jesus?" Who that would not thank God that He Himself hath taught us, in His own blessed Word, how to build "holy places made with hands which are figures of the heavenly?" Who that, with this image of Heaven itself before him, and rising around him, and closing him in on every side, cannot enter more gloriously into the presence of God Himself and of the heavenly host, and join with far more thrilling transport in that song of solemn triumph, "Therefore with angels and archangels, and with all the company of Heaven, we laud and magnify Thy glorious Name, evermore praising Thee and saying: Holy, Holy, Holy, Lord God of Hosts; Heaven and earth are full of Thy glory. Glory be to Thee, O Lord most High. Amen."

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THE

Adaptation of Painting and Sculpture

TO THE

ADORNMENT OF CHURCHES.

Ἔχω δέ τι καὶ πρὸς τούτοις ἕτερον μυρίων ἄιτιον κινδύνων, εἰπεῖν· μᾶλλον δὲ οὐκ ἐκεῖνο ἔιποιμι ἄν αἴτιον ἔγωγε, ἀλλὰ τοὺς οὐκ εἰδότας αὐτῷ χρῆσθαι καλῶς· ἐπὲι τόγε πρᾶγμα αὐτὸ σωτηρίας τε καὶ πολλῶν γίνεται πρόξενον ἀγαθῶν, ὅτ'ἄν τοὺς διακονουμένους ἕυρῃ σπουδαίους τε ἄνδρας καὶ ἀγαθόυς.

S. Chrysostomi De Sacerdotio, L. v.

NEW-YORK.

1856.

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INTRODUCTORY.

In commencing an essay upon a subject so highly important and interesting as that of Sacred or Devotional Art, it cannot be thought out of place to offer an apology for undertaking a work which is felt to be worthy of abler hands. Three years ago I prepared a paper on this subject, which was read before the Ecclesiological Society. It met with a degree of approval which would have justified the acceding to an accompanying request for its immediate publication. For several reasons, however, it was put aside. Time seemed to be needed to mature the views expressed in it; and reflection, to test the principles involved. An entire confirmation of those earlier conclusions, has been the result of a recent sojourn among the treasures of Southern Europe and Normandy. Returning a second time to places rich in historical and artistic wealth, and glowing with the accumulated trophies of consecrated Genius, I have become settled in the belief, that Religion has no more homogeneous or efficient ally in her holy work, than High Art; that Art can never execute her office as a Teacher of moral and spiritual truth, while separated from Religion; and that the cause of the Reformed Catholic Faith has suffered and is now suffering from this unnatural divorce. It seemed almost a duty, therefore, in returning to my own land, and to the loved embrace of my Mother-Church, to bring her some offering from the old places; to suggest how new jewels may be added to her crown; and to call those of her children who are willing and able, to bring presents into her courts, and make the place of her rest more glorious, more worthy of the Bride of Christ: considering that the more fairly she is adorned to outward view, the more honorable will she appear both to angels, who desire to look into her mysteries, and to men, who will perceive in her splendours, an anticipation of the magnificence and beauty of that City of God, hereafter to arise upon the ruins of this world. But there was another inducement still. A debt is contracted, by every intelligent tourist, to those illustrious men, the Christian painters, properly so called, the lights of the 13th,

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14th and 15th centuries, who, by the simplicity and purity of their conceptions and handling, rebuke the show and sensuality of later days, and give us even now, (though it be from worm-eaten panels, and damp, discoloured walls,) unequalled specimens and models of sincere Devotional representation. Taught by the works of such masters the power and the value of Sacred Art, it would seem incumbent upon those who have had the advantage of sitting in spirit at their feet, and who have bowed reverently before their memorials, to try and repeat some of the lessons they have imparted, and speak to others in their name, such things as they would have to say were they now on the earth.

The subject to be discussed is, the employment of the arts of painting and sculpture in the decoration of churches, as auxiliaries to the worship of Almighty God. Statuary holds a less important and responsible place in this *specialité* than painting; the latter will, therefore, be the principal subject of the following remarks. Many questions grow out of the leading inquiry; but they may be reduced to the three general heads of Lawfulness, Expediency, and Manner. First, we must know what warrant we have for the proposed employment; and be certain that it is not prohibited by some sufficient authority. This is to be decided by an examination of Holy Scripture and the standards of our own branch of the Church, in connexion with some reference to history. Such an examination, if made with sincerity and candour, must lead to important results. The question is every day presented more directly to the thoughtful of all creeds and opinions:—Ought Art, in the religious point of view, to be any longer regarded as a kind of forbidden fruit, of which men may not gather for the Lord's House? Signs are not wanting to indicate a change in public sentiment on this question.* Nature is asserting her rights. The fine arts are more widely cultivated, and daily gaining in estimation. Religion is almost ready to appropriate them. Even in such smaller matters as Sunday-School magazines, and books for the spiritual training of children, we trace the progress. The only thing needed is a conviction that we are in the right path.

* Among the signs of progress, a remarkable one appears in some articles in the National Magazine. This work is edited and published by the Methodists. A writer on "Methodist Church Architecture" takes the highest ground upon the subject of the union of Art and Religion. Hear his words: "A Religion that renounces the beautiful, and true, and tasteful in Nature or Art, is either mere affectation, or will one day drive its votaries to the hermit's cell or the monastery. True Religion, instead of making war upon Art and Science, is destined to promote and sanctify both, and to make them tributary to her own advancement and the glory of God." (The writer confesses that, in using this language, he risks the accusation of departing from the "ancient landmarks." There is much more, in this strain, excellent as far as it goes. The expression of such sentiments in such a quarter is a cheering sign. I would suggest to a certain class *in the Church*, who oppose Ecclesiology with such stolidity, the danger that they may be left behind, not a great while hence, even by the Denominations. (See the National Magazine, December, 1855, and January, February, and March, 1856, on Methodist Church Architecture.")

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Let us first make sure of this, and then carry out the principle to its legitimate results. So ready does the general mind of the religious world seem for this advance, that the danger now is, that by the multiplication of graphic representations of holy characters, events and scenes, the very ideas should become too common, and the subjects be profaned through carelessness or indiscriminate association with a different class of works. By restoring Art to her proper position, we should at once meet the common want, and preserve the dignity of Religion. But this in passing. Supposing such an examination to have been made as was suggested above, with a satisfactory result, and all doubt upon the score of lawfulness to have been removed, it must be asked in the next place, whether this would be *expedient*. What evil might follow? And would the good counterbalance it? What would the Church gain? and on the other hand, to what extent might she not be a loser? Not until this question shall have been answered favourably to our proposal, (which is to enlist Art once more, directly and effectively, in the service of Religion,) can the subject be viewed as a practical one. Then we may consider the manner of its employment; we may lay down canons of its use, classify subjects, define its province, suggest the best positions for light, &c., and in short, settle the relations of these subordinate matters to the higher principles before discussed.

It is now proposed to fill up a part of this general outline with as much clearness and accuracy as possible. I shall endeavour, while avoiding any study of effect, to give full weight to every objection which may be urged against the affirmative side of the question. The patient attention of the reader is invited to what may appear rather a dry discussion of abstract principles, than a dissertation in keeping with the grace, the warmth, the attractiveness of Art herself. But let him restrain his impatience by reflecting that it is of paramount importance that these principles be settled, and all doubt and hesitation removed, before we can conscientiously assume the responsibility involved in the proposed encouragement and direction of the Aesthetic faculty. The ground once firm beneath his feet, however, the reader will probably not regret the time spent in gaining his secure position; a vantage-ground in which he will find all the requisite confidence in labouring for the general advancement of a cause in which thousands, if not indeed the great body, of intelligent and religious people, are in heart and inclination already one with us.

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Propriety of the Use of Art in Church Decoration.

1.—TESTIMONY OF THE BIBLE.

The substance of God's revelation on this subject, is contained in the Second Commandment. It must, therefore, be examined with great care; because if the use contended for is herein, either directly or indirectly, forbidden, the discussion must close at the outset. "Thou shalt not make to thyself any graven image, nor the likeness of anything that is in heaven above or in the earth beneath, or in the water under the earth. Thou shalt not bow down to them nor worship them: for I the Lord thy God am a jealous God, and visit the sins of the fathers upon the children unto the third and fourth generation of them that hate Me; and show mercy unto thousands of them that love Me, and keep My commandments." Very little argument seems required to show that this commandment must be treated as a whole, as having a unity, and a connection between its three parts. It forbids the making of any kind of image or representation, by any means or art whatsoever. But this, of course, not absolutely, but relatively; in so far as it might be intended as an object towards which that worship should be directed which belongs exclusively to God. Although it seems impossible that a doubt as to this interpretation should remain in any reasonable mind, yet by way of confirming its correctness, I observe that the Almighty Himself, very soon after the promulgation of the Ten Commandments, gave directions for the construction of the Tabernacle, and among the ornaments to be employed in its decoration, specified various representations of objects from the animal and vegetable kingdoms, and from the less familiar realm of super-human existences, as, e. g., two Cherubims for the Ark, (Exod. xxv. 18–20;) flowers for the golden candlestick, (Exod. xxv.

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34;) embroidered figures on the vail of the Holy of Holies, and on other hangings of the Tabernacle, (Exod. xxvi. 31; xxvii. 16.) Afterwards, during the reign of King Solomon, He ordered them to make brazen bulls to support the laver, (1 Kings, vii. 25.) From these illustrations it is evident that the making of a likeness or image, or visible representation of any specified object in the Creation, is only then prohibited when the said object is to be worshipped and adored; and to this injunction there is appended the sufficient reason, "I am a jealous God," a reason which would otherwise have neither force nor significancy.

The conclusion thus reached with regard to the meaning of the Second Commandment, is that of all writers who have considered the subject. It may not be uninteresting to the reader to glance at the recorded opinions of some of them. Michaelis, in his Commentaries, says, with reference to the supposition of an absolute prohibition:—"With a prohibition so absurd, and calculated almost to destroy a common characteristic of human nature, ought no legislator, who had not been known to have made his escape from Bedlam, ever to be charged, if he has not given it in terms the most explicit, and utterly unsusceptible of any other explanation."* In Scott's Notes on the Bible, (Exod. xx. 4,) we read:—"The commandment does not prohibit the making of images or pictures for other purposes, (as some have ignorantly supposed;) for God commanded several to be made, even in the construction of the tabernacle; but the making of them in order to men's bowing down before them, and worshipping them." Finally, I cite the learned Bishop Jeremy Taylor, who thus, in his comprehensive manner, sums up the whole case:—"Christians consider that God forbade the Jews the very having and making images and representments, not only of the true God, or of false and imaginary deities, but of visible creatures, which, because it was of but temporary reason and relative consideration of their aptness to superstition, and their conversing with idolatrous nations, was a command proper to the nation, part of their covenant, not of essential, indispensable, and eternal reason,—not of that which we usually call the "law of nature," of which also God gave testimony, because Himself commanded the signs and representments of Seraphim to be set upon the Mercy-Seat, toward which

* Commentaries on Law of Moses, Art. CCL., Bk. V., C. 2.

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the priest and the people made their addresses in their religious adorations: and of the Brazen Serpent, to which they looked when they called to God for help, against the sting of the venomous snakes. These instances tell us, that to make pictures or statues of creatures, is not against natural reason; and that they may have uses which are profitable, as well as be abused to danger and superstition. Now, although the nature of that people was apt to the abuse, and their intercourse with the nations in their confines was too great an invitation to entertain the danger: yet Christianity hath so far removed that danger, by the analogy and design of the religion, by clear doctrines, revelations, and infinite treasures of wisdom, and demonstrations of the Spirit, that our Blessed Law-Giver thought it not necessary to remove us from superstition by a prohibition of the use of images and pictures; and therefore left us to the sense of the great commandment, and the dictates of right reason, to take care that we do no dishonor to the invisible God with visible representations of what we never saw, nor cannot understand, nor yet convey any of God's incommunicable worship in the forenamed instances, to anything but Himself."*

The importance of thus settling the meaning of the Second Commandment, lies in this, that it is the key to all that is elsewhere said in Scripture on the subject of idolatry;—warning, denunciation, prohibition, must all be understood according to the meaning of this, the definite law.

But now another question arises. The Almighty has forbidden the employment of art for the purpose of superstition and idolatry: has He anywhere encouraged its use for lawful ends? The answer is, that such encouragement was given, in a manner not to be mistaken, at a very early period of the history of the world. Throughout His dealings with the Jews, Almighty God sanctioned and sanctified to Himself the Fine Arts, by directing their employment in the erection of a suitable place of worship, and the arrangement of an elaborate and imposing ritual system. The principle then laid down, remains to-day as plain and binding as ever. Our obligation to give our best to the embellishment and ornamenting of the House of the Lord, is as strong as that which the chosen people felt in the days of the Tabernacle and the Temple. I believe that the

* Discourses of the Decalogue, No. X, Life of Christ, Part II., § 12.

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argument for Church-decoration, drawn from the splendor of the Jewish service, is a good one; that the rules given of old to the Israelites are, in their general principle, safe guides for us; and that we err to our disadvantage and loss if we do not follow them. It will not do to answer that the Jewish religion was one of form, and the Christian, one of spirit. This means, at bottom, that outward splendor is incompatible with spirituality in religion, and destructive to the soul of true piety. And this I deny, upon the following grounds:—The ancient religion of the Jews was one of very remarkable magnificence; it was also one in which an earnest devotion and a deep spirituality were demanded by Him who ordered the details of its external form: therefore there is no such incompatibility as that suggested by the objectors to my former view. The proof of the minor premiss, I have drawn (and to my own mind it is satisfactory) from an examination of several places of the Old Testament writers; as, for instance, the 9th chap. of 1st Kings. The prayer of Solomon was offered at the consecration of the Temple, in the midst of an amazing display of magnificence; but what can be imagined more full of fervor and spirituality, more distantly removed from formality and emptiness? And he is commended afterwards, not so much for having performed the service with a strict attention to ritual exactness, as for that the disposition of his *heart* was acceptable in the sight of the Lord. Again; the Israelites are told that the condition on which they are to enjoy the favor of God, is not a mere performance of all the ceremonies of their worship, (though this were stringently enjoined,) but humility, prayer, turning from their evil ways, and seeking the face of the Lord. (2 Chron. vii. 14.) Surely, it is only one unlearned in the Scriptures who can believe that the Lord was for hundreds of years satisfied and pleased with a mere empty worship, made up of external show, and unconnected with the Spirit. Fuller examination of the subject, and the abandoning of the narrow ground which he has thus far occupied, must bring him to the settled conclusion, that the ritual of the Israelites, notwithstanding its magnificence, was designed to embody a spirituality, not equal to that of the New Dispensation, but the highest then attainable. He will then perceive the greatness of that error, by which he has been led to believe that the Old and the New Dispensations were as two systems totally distinct and unlike, from one of which there can be no reasoning to the other. To us, however, it seems that

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they were very closely allied. The Church of the Israelites was not only the type and symbol, but the cradle of that of subsequent days; the stream then flowing in a contracted channel, but now as a mighty river, encircling the earth; the Church of God, then, as the Catholic Body is now: and, in all these points of view, a worthy object of our study, and, within obvious bounds, of our imitation.*

It will not, I trust, be considered unreasonable to claim the following points as sufficiently settled, under this head of Scripture testimony:—

(*a.*) That the Bible does not condemn Art, but only the abuse of it.

(*b.*) That it sanctions and recommends all suitable elegance and attractiveness in holy places and sacred rites.

(*c.*) That so far from forbidding the use of painting and sculpture to these ends, it allows it; under the general principle of fitness, and by the examples of a prescribed employment in former times.

Reserving for a later part of this essay the examination of some other passages connected with the subject, I pass on to the head next in order.

2.—Testimony of the Primitive Church.

There is no branch of the subject which requires so much care, and so rigid a conscientiousness in its treatment, as this: and certainly there is no part of it which has given me more anxiety lest, in the advocacy of the principles exhibited in this essay, I might appear to be irreverently or unwisely departing from that consideration for ecclesiastical tradition, which is the honorable distinction of our Reformed, but Catholic and Apostolic Church.

The following facts become fixed, upon a careful study of Early History: That there were no works, either of painting or sculpture, in the Church for above three hundred years from the time of our Saviour, except some rude attempts, chiefly in the way of symbolic representation; that the Fathers of those ages generally opposed their use in any way whatsoever; and that the whole sense of the times

* Note in this connection the language of Jeremy Collier:—"As for the lustre and pomp in things of religion, it is far from any dangerous amusement. Had this been an exceptionable circumstance, the Temple-service at Jerusalem, of God's institution, would not have been carried on with so much magnificence and expense." (*Hist. England*, Vol. VI., Part II., Book 6.) Observe the line of his argument, from the Old Dispensation to the New.

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was decidedly against their employment. These are points which cannot be disproved; we concede them, and have no wish to contend about them.

They are, however, of no importance whatever to the merely Protestant mind, save as matter of historical interest; and ought not to be urged in argument against us by any except those who, in common with all Catholic minds, recognize the authority of the ancient Church of Christ, and desire to be governed by her principles. To such persons only is this portion of my work addressed, in the hope of securing their favorable verdict, should my adherence to the principles of our Holy Religion be at first sight doubted.

I. Let it first be observed, that the authority of the Church extends, according to our article, to matters of faith. In these, her word, duly expressed, is law. But it is a principle no less plainly stated in our standards, that in matters of *worship* and *discipline*, "different forms and usages may, without offence, be allowed, provided the substance of the Faith be kept entire." By this reasonable and necessary rule the whole external system of the Church is ordered. The forms of administration of the Sacraments can never be changed; but we see those essential parts, without which there would be no sacrament, surrounded with an accretion of ceremonies, ordained for various purposes of honor, embellishment, and instruction, and this without an infringement of any Divine ordinance or a departure from the spirit of the superhuman Institution. In this consists, indeed, the liberty of the Church; to adorn that Body, which He has given her, with an outward decoration becoming her dignity as His Bride. And the manner of her appearance, the fashion of her garments, the quality of her array, are matters in which she has the right to decide for herself, in respect to propriety and comeliness.

The question now under discussion is strictly one of worship, and not at all of Doctrine, as has been shown by the examination of Holy Scripture. The Church, therefore, enjoys full liberty in respect to it; and the fact, that her practice in any particular was one way in the earlier ages, does not oblige to imitation at any later time. At different periods her customs may be different; yet each best for the era during which it prevailed, and unsuited to another. And this is, I think, the precise state of the question, touching variation of her views and practice respecting the Fine Arts.

It is proper, however, to go on from this observation on the fundamental prin-

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ciple involved—which, although it seems to cover the whole ground, is intended to be but introductory,—to a particular examination of the state of the Church at that time, of the views which then prevailed respecting art, and of the sentiments of some eminent individuals; from all which, light may be thrown upon our course. It has been shown, that we are not transgressing the rules of Christian liberty, in becoming the advocates of the arts for the ends proposed: it now remains to defend the correctness of our judgment in assuming that position.

Let the attention of the reader be directed to this circumstance: that I am speaking only on behalf of my own Communion, of that part of the Universal Church of Christ which is known as the Protestant Episcopal Church in the United States of America. It would be well for him also to recollect that we are now living in the Nineteenth Century. Bearing these things in mind, the first thing to be observed is the altered condition of the world and the Church at large, and the peculiar circumstances of our own: and it would seem impossible that any one who weighs these particulars, can imagine the practice of the first three hundred years on such a point as this, (wherein no doctrine is involved, nor any question of pastoral care or spiritual efficiency,) to be morally binding on ourselves. No one can take such a view, unless he supposes and professes, that Rules, adopted of necessity at a particular period, with regard to mere externals, resting on expediency, must ever afterwards remain as infallible precedents to the Church, and laws to govern her whole future course, without reference to changes that may occur. We may employ in this matter the language of the judicious Hooker:—"Sith, therefore, examples have not generally the force of laws, which all men ought to keep, but of counsels only and persuasions, not amiss to be followed by them whose case is the like; surely, where cases are so unlike as theirs and ours, I see not how that which they did should induce, much less any way enforce, us to the same practice." (*Hooker, Eccles. Pol.*, V., 18.) It remains only to show that this difference does exist: and in that undertaking there is no difficulty at all. Who does not know that the early Christians were hemmed in by idolaters, and that all the world was given over to the worship of strange gods? In the words of one whose authority in all such matters is indisputable, "Idolatry in those times was the prevailing sin; the principal crime of mankind, the great guilt of the age,

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and the almost sole cause of man's being brought into judgment."* The nature of the disease indicated the manner in which to attempt the cure: the battle against the vices of men, became a battle against the false worship which was the prime cause of them. Never was there greater need of strictness and consistency on the part of those who made the attack; for this idol worship was consecrated by an immemorial prescription,† popular prejudice was in its favor, and the Pagans seem to have regarded it as a mark of *true* religion, by reproaching the Christians for having no images.‡

It is not surprising that under such circumstances the Christians rejected pictures and images altogether, protested against their use by others, and came at last to regard artists themselves as unfit for communion because abettors of idolatry. Who does not see the wide difference between the condition of the Church in those days and in our own? They, a handful, in the midst of Pagan degradation—we, a Christian body in a Christian land. Theirs an age of superstition and sluggish ignorance, ours one of intelligence and great mental activity. The comparison might be indefinitely carried out; but there is no need, for any one can make it for himself. And what is the necessary conclusion? That as the character of the conflict has changed, so the manner of conducting it might be expected to change also. It was natural that the Church in those days should decline to avail herself of the aid of the Arts, because she stood in no need of them, and would have been injured by their use; yet her refusal at that time could not act as a bar to her acceptance of them at any future time at which she might require their assistance. Her course was the necessary result of a certain cause, then and there operating. But as soon as the new Religion had conquered Paganism, the cause ceased to operate, and the condition of affairs changed. The year of our Lord 313, which saw Constantine sole ruler of the Roman Empire, and the true faith tolerated and established throughout his dominions, saw also the termination of the proscription of Religious Art. Thus, in the course of three hundred years, a revolution was effected; and it was ac-

* Cave's Primitive Christianity, Part I., Ch. 5.

† "Cum igitur aut fortuna certa aut incerta natura sit, quanto venerabilius ac melius antistites veritatis maiorum excipere disciplinam, religiones traditas colere, deos, quosa parentibus ante imbutus es timere quam nosse familiarius, adorare, nec de numinibus ferre sententiam, sed prioribus credere, qui adhuc rudi sæculo in ipsius mundi natalibus meruerunt deos vel faciles habere vel reges?"—*Minucius Felix, Octavius, c.* 5.

‡ Cave's Primitive Christianity, Part I., Ch. 6.

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knowledged that the practice of the Church in the first age was not binding upon her in the fourth. How much less, then, in the nineteenth. Were we surrounded by Pagans and idolaters, as were the early Christians, we might be forced to take the same position. But as this is not so, the cases are not parallel.

II. In the next place let it be observed, that the practice of the ancient Church was not directly warranted by Scriptural authority; but only indirectly, and even so by authority which does not affect us at the present day. The former of these observations is proved by that examination of the Second Commandment which has already been made. It is true that the Fathers sometimes cited it, and other passages of Scripture, as if they supposed a direct prohibition to lie in the text. But was not this the most natural thing in the world? Would it not have been morally impossible for them to have thought differently? The record of the dealings of the Almighty with the Jews was before their eyes; large numbers of them were converts from Israel. How natural was it for them to adopt the rigid interpretation of the Second Commandment, and regard such passages as Deut. iv., 16–19; xxvii., 15; Isaiah, xl., 18, &c., as applicable to the employment of the arts in any way whatsoever! How natural that, with the horrible abuse before them, they should fail to see that there could be any proper use? While these considerations amply vindicate their position, they render even more unreasonable than it otherwise would be, that of those in our own day, who, with no such pressure of circumstances upon them, and without any exposure to corresponding dangers, take an equally ultra position. The former are not only excusable, but even worthy of reverence in their error; the latter can only move us to regret, by adhering to sentiments which seem as the exponent of a childishness such as experience cannot instruct, and even time itself will fail to cure.

III. The next observation to be made is, that the practice of the early Christians was founded upon false views of Art; and I think it to be evident, upon reflection, that unless we adopt those views, we cannot consider ourselves as following their practice.

It has been already remarked, that the use of painting and sculpture, in the

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decoration of Churches, was discountenanced for nearly four hundred years.* In considering this practice, however, the fact ought never to be left out of sight, that it was connected with an *opinion*, held as its fundamental principle, that those arts were idolatrous in their nature. Examine the records of antiquity, and many canons and customs will be found, which can be accounted for on no other supposition. Upon this point the remarks of Neander will be read with interest. "The confounding of Religion and Art in Paganism, made the early Christians suspicious of Art. As at the Pagan position the sense of the beautiful had often appeared at variance with, and even opposed to, the moral taste, so the early warmth of Christian zeal was inclined to reverse the relation. The religious consciousness easily took an opposite direction to the æsthetic principle of the animal world; and the holy disdained the beautiful form which had been allied to the unholy."† From this opinion, viz: that the arts were idolatrous in their nature, flowed some results, which, however they may strike us as strange, considered apart from it, do not appear at all so when their origin is known. We find throughout the first four ages so intolerant a feeling on the subject, that an English writer has aptly denominated the period that of the First Great Persecution of Art. The works of Tertullian, the best exponent of the spirit of his age, contain the most violent expressions. He goes so far in his pious zeal as to declare it to be idolatry for a schoolmaster to teach the names of the heathen gods to his scholars. So, too, no minstrel, harper, dancer, charioteer, or racer, could be baptized; probably, as Bingham supposes, because they all ministered to idolatrous shows; and, finally, no painter could be baptized until he had renounced his profession, and if he should resume it, the punishment was immediate excommunication. Let it not be said that these rules relate only to the makers of heathenish pictures and images. In the first place it is a merely gratuitous assertion. In the second place, the total silence with regard to the Christian works of art before the fourth century, confirms one in the assurance that all art was placed under the ban. The fact that such rules were in existence, proves that artists were looked upon with a suspicion which even their conversion and conformity to the Church could not remove.

* The first instances that we meet with on good authority, are about the year 380.

† Church History, Vol. I., Sec. 3.; II., 2.

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Tertullian writes against the heathen painter Hermogenes, in terms which incline us to doubt which he detested most, the unlucky artist's creed or his profession.

Such were the practice and principle of the early Church: and I contend that they cannot fairly be viewed apart. If any one opposes the use of painting and sculpture in Church decoration *because* of the example of the primitive Christians, he must also, in consistency, denounce the fine arts as idolatrous, and break with all who exercise them. There are many *other* grounds, indeed, on which the objection may be made, as e. g., that of inexpediency or of dangerous tendency: but no one has a right to make it on the ground of *ancient prescription*, unless he is ready to go all lengths with the Tertullians and Epiphanii of those times. I think this to be evident from the following considerations. Suppose that in any given question of conduct, a man has ascertained the practice of antiquity, and has learned the reasons why that practice was such. In making that practice his rule, he must follow it either on the same grounds on which it was formerly established, or else on some others different from them. In the first case only would he be truly and strictly following the ancients. In the second case, he would be doing, it is true, *the same thing* which they did, but for different reasons; and therefore it would be incorrect to say that he was exhibiting a deference for their example or submitting to their authority. It is a certain truth, that similarity in practice is nothing without identity of principle: two lines of conduct may be externally the same, and yet, because dictated by different principles, entirely inconsistent one with the other. Thus, for instance, a New-England meeting-house, in respect of simplicity, undoubtedly resembles a Church of the first or second century, more than does the sublime mediæval Cathedral, or the lovely Parish-Church with its "beauty of holiness." Suppose that the Puritan should claim on this ground to be the true exponent of the Apostolic order of Divine Worship: who does not see the evident error? There is here a difference in principle which must not be left out of view. The early Christians lived amid such perils, that, far from being able to build stately Churches, they were glad to occupy unmolested the "upper room;" their worship was mean and unadorned, because it could not by any possibility have been

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otherwise. But Puritanism is unadorned, not from the stress of adverse circumstances, but by preference; its plainness is that of an incorrect taste and a contracted judgment; and the resemblance between it and the early Church is but an accidental circumstance, which can have no weight in proof of a claimed coincidence in views or spirit.

Enough has been said to prepare the way for the statement of the following conclusions.

1st. If at the present day we be convinced, that the application of painting and sculpture to the adornment of our churches, is contrary neither to the natural nor to the revealed law, then we need have no concern on the score that they were not used in the early Church of Christ.

2d. If we so employ them, no one can consistently allege against us primitive usage, until he has made up his mind to denounce art as idolatrous, and artists as workers together with Satan.

With a few additional remarks I shall conclude this second division of the present subject. It might appear to some minds that the introduction of works of art into consecrated edifices was a proof that the Church had lost her original purity. It is not proposed to discuss the question whether she had or had not become greatly corrupted in the fourth century: but even allowing that such was the case, it cannot be fairly said that the application of art to Religion was either a sign or a result of her spiritual change. The question must be looked at, not from the theological, but from an entirely different point of view. They who are wedded to principles, which prevent them from seeing beyond the horizon of their own party, and who would apply to every subject a Procrustean test, by making it conform to the measure of their limited views and narrow opinions, are incompetent to discuss this matter, or to treat the subject with the breadth and gravity which it demands. They can never be brought to see, that the history of art is but that of the development in man of a great principle in his nature, the love of the beautiful. The soul longs for what is high, holy, perfect; it has an innate idea of Beauty, as connected with all these: and it gives instinctively to that idea an outward expression in visible symbols. It was a faithful saying: "Beauty and Music are of and for eternity, and will never die; in our perception of them we make ourselves a part of all that is undying: these are senses which the spiritualized body will not lose;

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their cultivation is a thing forever, and we are now even here the greater for their possession in their human perfection." The Church can no more forget these than she can any other of the truths of our nature: it is her office and joy to teach them. To do this was impossible at first; but as soon as those outward obstacles had been removed, she addressed herself to her task. This change in her attitude towards the Fine Arts was altogether independent of questions of purity or corruption in dogma: it was one which must have taken place at that time, from the very necessities of our nature and the agencies which were at work. And although at a later period Christian art became polluted and degraded to unhallowed ends, its subsequent history does not determine the view we must take of its origin.

While it cannot, then, be said with either judgment or reason, that the introduction of painting and sculpture into Churches in the fourth century was a result of growing corruption, such a notion is also disproved completely by the whole tenor of the writings of that transition period. The great discovery had been made that art has its good uses as well as its bad, and that it was meant to be the minister to the glory of God and not the tool of devils. Accordingly we find that the products of the pencil and the chisel were first introduced, not at all as objects of worship, but as appendages to holy places and as aids to devotion. This is so plain that it could not possibly be more so. The language of Bingham, our great modern authority, is this: "The first design of bringing pictures into Churches, was only for ornament or history, not for worship and adoration."* These are the words of Gregory the great; "quia sanctorum imagines adorari vetuisses, omninò laudavimus."† Philostorgius observes that the Christians made use of them for lawful purposes only, "*σέβοντες μὲν ἢ προσκυνοῦντες οὐδαμῶς.*"‡ Neander also remarks, that, "in their daily intercourse with men, the Christians saw themselves everywhere surrounded by the objects of the Pagan mythology, or at least by objects offensive to their moral and Christian sentiments .... it was natural that in place of those objects so offensive, they should wish to substitute others more agreeable to them." § Another writer of note remarks that the practice, when introduced, was innocent *in itself*, and by no means intended for superstitious worship. ‖ And similar

* Orig. Eccles. viii., 8. † Gregorii, lib. ix. ep. 9. ‡ Phil. lib. vii. cap. 3.
§ Church Hist. vol. i., sect. 3., ii. 2. ‖ Spanheim's Eccles. Annals, Century IV., 4.

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authorities might be brought until there was no end; but those already cited are sufficient to show the testimony of ancients and the belief of moderns, that the growth of Christian art did not commence in superstition and corruption, but that it came pure and holy into the world.

The Fathers of the three first centuries could not be expected to entertain full and comprehensive views upon the question of Art, because they knew nothing of its capabilities, and were ignorant of its higher character. They had seen only its degradation and corruption; they were acquainted with it only through forms in which the purity and simplicity, which belong to it in its chaste original, were not discernible. Art had been directed to two ends: first, the ministering to sensual gratification, by representing the material perfection of humanity without spirituality; secondly, the embellishing and rendering attractive the worship of paganism. The soldiers of Christ, militant against the world and the flesh, sprang into the arena, and attacked the principles and tastes of the day with unsparing zeal. It followed, inevitably, that, in this onslaught, they should single out as the object of uncompromising hostility whatever they found allied to those enemies, and contributing to support their power. Of all such allies none were more prominent than the arts of which we are treating; none, therefore, were more heartily disliked or more relentlessly assailed.

But still, was not this, after all, an attack upon a certain technical class of productions, rather than upon the art-principle itself?

What is Art? The outward expression, in form or colour, of certain emotions of our nature; the manifestation in symbols of the Primal Beauty, the perception of which and the sentiment for which, belong to our common humanity. The Art-sentiment is as really a part of perfect human nature as the power of thought, the affections of the heart, the sympathies of the soul for those kindred to itself in creation and intention. According to its direction, will be its development. In the ancient times, that Art-sentiment, rooted in a fallen and not yet regenerated nature, could not have had a sound and healthful development; it resembled of necessity that out of which it came; it was imperfect and unclean from the imperfect and the unclean. Therefore Art never rose above the sensual or material; and in this outward form only was it known to the Fathers. Such a form it was which drew down the anathema of

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councils and stirred up the wrath of saints. Justly. It was a handicraft of the enemy, a perversion to his own uses; and it deserved to be taken away, root and branch.

But is its place not to be supplied? Impossible. The spirit of our Holy Religion is not an annihilating, but a renovating and a re-constructing one. The Art-sentiment will always remain, while Humanity lasts, as it was originally framed. As soon as the *abuse* was thoroughly abated, the *use* was recognized. True, it was by another race of men, and at a later period: but not any later than it must of necessity have been. Art, which had presented herself to the earlier shepherds of the ock of Christ, in the garb of one born in sin, and the child of wrath, was "delivered over to Satan," not to be destroyed forever, but that she "might learn not to transgress." In due time, humbled and afflicted, but also prepared "for the Master's use," she, who in the first century was cast out for discipline, is in the fourth received by the enlightened and affectionate heart of the Catholic Church, baptized with the spirit of the new religion, and bidden to "go and sin no more;" instructed thenceforth to glorify God and only Him, made a handmaiden in His House, and a teacher to His people. What is there of inconsistency or of capricious change in this process? The faculties which, through ignorance of the true God, produced the art of heathendom, cannot be stifled or eradicated. They are recognized by the wise as among the gifts of the Universal Father; and as therefore owing Him tribute. Purified and filled with grace, they bring forth, in a healthful and legitimate production, the forms of early Christian art. The Church acknowledges in these the fruits of the reception of her principles and spirit, and appropriates them as jewels for her crown and trophies of her progressive triumph.

Having now concluded all that it appears necessary to say upon the subject of the example of the Primitive Church, and her practice relative to this question, I shall proceed in the third place to that examination of our own standards, which alone is wanting to complete our survey of the whole ground of authority on this subject.

3.—Standards of the Protestant Episcopal Church.

To learn the sense of our own branch of the Church, we must go to her standards. These are the Prayer-Book, and the Articles of Religion. The question

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will also involve an examination of the view of the Church of England, from which we are "far from intending to depart, in any essential point, of doctrine, discipline, or worship."—(*Preface to Prayer-Book.*)

In the Prayer-Book there is nothing whatever bearing upon this subject.

As for the Articles, the 22d declares that "the Romish doctrine concerning worshipping and adoration, as well of images as of relics, is a fond thing, vainly invented, and grounded upon no warranty of Scripture, but rather repugnant to the Word of God." In all this we heartily concur; but it has nothing to do with the present inquiry. I advocate no "Romish" doctrine; and earnestly protest against the worship or adoration of any but God.

There is, then, in the authoritative standards of our Church, no prohibition of the use of works of Art in Church decoration. This part of the subject, however, calls for some remarks upon the two Books of Homilies mentioned in Art. xxxv., which, although not to be considered as standards of doctrine, have still a degree of importance, as having been set forth by Church authority. The following observations upon them will, it is hoped, satisfy the reader that their weight, whatever it may be, has not been forgotten or intentionally undervalued by the writer.

The first of these books was published in the reign of King Edward VI. Upon the accession of Elizabeth it was republished, a second added, and the two ordered to be read in the Churches, as containing, in the words of the Preface, "certain wholesome and godly exhortations to move the people to honor and worship Almighty God, and diligently to serve Him, every one according to their degree, state, and vocation." Before we examine them, however, there is a point closely connected with them, about which it will be necessary to make a few remarks.

At the beginning of her reign, the Queen, for the better ordering the state of religion, appointed a visitation to be made throughout the realm, for the purpose of inquiring into and removing all existing abuses. A body of injunctions was drawn up for the guidance of the visitors on their circuit. They were nearly the same as those put forth in the reign of Edward VI. We give one or two as a specimen.

"Item, whether they have not removed, taken away, and utterly extincted

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and destroyed in their churches, chapels, and houses, all images, all shrines, coverings of shrines; all tables, candlesticks, trindels or rolls of wax, pictures, paintings, and all other monuments of feigned miracles, pilgrimages, idolatry, and superstition, so that there remain no memory of the same in walls, glass windows, or elsewhere."* "Item: Whether there do remain, not taken down in their churches, chapels, or elsewhere, any misused images, with pilgrimages, clothes, stones, shoes, offerings, kissings, candlesticks, trindels of wax, and such other like. And whether there do remain, not delayed and destroyed, any shrines, coverings of shrines, or any other monuments of idolatry, superstition, and hypocrisy." It was also "Ordered, that all monuments of idolatry should be removed out of the walls or windows of churches," and that none should keep images or other monuments of superstition in their houses. These extracts show how thorough was the cleansing and purifying of the houses of worship from those idolatrous objects which had defiled them. At the same time it is evident that those Injunctions did not apply indiscriminately to *all* works of art. For what kinds of paintings were to be removed? Such as were monuments of *feigned* miracles, a term which does not belong to those wrought by our Lord and His Apostles. What kinds of images? Such as were idolatrous and superstitious; and no wise man will say that all are so. Again, if we understand the words to include all pictures and images whatsoever, we must give an equal latitude to the rest of the Injunctions, and include among the "tables" to be removed, the Lord's Table itself, which would be absurd; neither can it have been meant that *all* candlesticks were to be taken away, since they have been kept on the altars of all cathedrals and chapels in England to this day. The Injunctions also included private houses and oratories: and who can suppose that no works of art in such places might be used, and kept, without exposing the proprietor to the charge of superstition, idolatry, and hypocrisy? These Injunctions could only have referred to such pictures and images as had been consecrated by certain unlawful rites, and set up as objects which the common people were commanded to reverence, and encouraged to worship. There was great plenty of such in England at that time. Bishop Burnet thus describes the state of the country:—"The people everywhere doted on these images, and gave them

* Articles of Visitation, 2d year of Ed. VI.

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divine honor; nor did the clergy, who were generally too guilty themselves of such abuses, teach them how to distinguish aright; and the acts that were allowed were such, that, besides the scandal such worship had in it, and the danger of drawing people into idolatry, it was in itself inexcusable to offer up such external parts of religious adoration to gold and silver, wood or stone."* This being the position of affairs, it might be expected that the Bishops who directed the work of reform would show a zeal suited to the exigency. And yet it appears that this zeal was tempered with such moderation, that they were careful to distinguish between objects properly idolatrous and those which were innocent. Short, who is authority here, observes, with reference to images, &c., mentioned in the Articles of Visitation and Injunctions, that "the clergy were rather ordered not to extol them, than to cast them entirely out of places of Christian worship, unless they had been superstitiously misused."† As to the views of Queen Elizabeth, we know that, while suppressing idolatry throughout her dominions, she was so far from denying a proper use of works of art, that she retained in her own chapel the silver crucifix which had always been there.‡ Some years afterwards, indeed, this was taken away, at the earnest request of several of the Bishops, who presented to her Majesty a remonstrance in writing. As an argument, this document is without force. It is made up mainly of citations from Holy Scripture, as follows:—The Second Commandment, which, as we have already seen, relates only to the *abuse* of such objects: Deut., xxvii. 15: a command having no application whatever to the order of Queen Elizabeth's private devotions; a passage from one of the Apocryphal books; and 1 John, v. 21, which is indefinite, and altogether inconclusive. To this array of texts are appended some extracts from the Fathers, but especially from Tertullian, "whose cautions against having anything to do with images of the Pagan deities" (it is Jeremy Collier) "could not be strained to a parallel." The Queen consented to the removal of the Crucifix from motives of policy; not from a conviction of conscience, but from motives of expediency: in the existing state of the nation it was safer to avoid anything which might have hindered the progress of the work of reform.

This view of the state of the times shows conclusively that Queen Elizabeth's

* Hist. of Reformation, Part II. Book I. † Hist. Church of Eng., chap. viii., § 408.

‡ Vide Short's Hist., ch. viii.; and Burnet's Hist. Ref., ii. 3.

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njunctions had reference only to objects which were really "idolatrous, superstitious, and hypocritical;" that the principle, "abusus non tollit usum," was recognized; and that works of art were retained in the Anglican Church wherever it was deemed consistent with prudence. On this point Dr. Donne has left an opinion which is worthy of being recorded, and carefully weighed. He says:—

"This is true, that where there is a frequent preaching, there is no *necessity* of pictures; but will not every man add this, that if the true use of pictures be preached unto them, there is no *danger* of an *abuse;* and so, as remembrancers of that which hath been taught in the pulpit, they may be retained; and that was one office of the Holy Ghost himself, that he should bring to their remembrance those things which had been formerly taught them. And since, by being taught the right use of these pictures in our preaching, no man amongst us is any more inclined or endangered to worship a picture in a wall or window of the church, than if he saw it in a gallery; were it only for a reverent adorning of the place, they may be retained here, as they are in the greatest part of the Reformed Church, and in all that is properly Protestant. And though the Injunctions of our Church (1 Eliz., 1559,) declare the sense of those times concerning images, yet they are wisely and godly conceived; for the 2d is, that they should not *extol* images, (which is not that they shall not set them up,) but (as it followeth) they shall declare the abuse thereof. And when, in the 23d Injunction, it is said, that they shall utterly extinct and destroy (among other things) pictures, yet it is limited to such things and such pictures as are monuments of *feigned* miracles; and that injunction reaches as well to pictures in private houses as in churches, and forbids nothing in the latter that might be retained in the former."*

* Donne's Sermons: No. 122. Obiit. an. 1631.

To this may be added the opinion of an English Prelate, who wrote about 1700, as follows:—"For the images or pictures of saints, in their former estate here on earth, if they be made with discretion, if they be the representations of such whose saintship no wise man can call in question, if they be designed as their honorable memorials, they who are wise to sobriety do make use of them; and they are permitted in Geneva itself, where remain in the quire of St. Peter's the pictures of the twelve Prophets on one side, and on the other those of the twelve Apostles, all in wood; also pictures of the Virgin and St. Peter in one of the windows. And we give to such pictures that negative honor which they sre worthy of; we value them beyond any images beside that of Christ; we help our memories by them,

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To come now to the Homilies themselves. It is not intended here to enter into a question of their authority in the Church, nor to explain in what times, under what circumstances, and for what ends, they were composed and set forth. It is quite enough to show, that there is nothing in them to lead to the conclusion that the Church of England intended altogether to discard the fine arts. There are but one or two out of the whole collection which in any way touch our present subject. One is that against the Peril of Idolatry. No doubt, upon a cursory perusal, it would seem utterly to discountenance and condemn the whole thing. Even Fuller says of it, that "it stands with a sponge in one hand to wipe out all pictures, and a hammer in the other, to beat down all images of God and saints erected in churches." And yet, on examination, such a description seems overstrained and injurious. There are other passages which balance them. Such are the following:—

"Men are not so ready to worship a picture on a wall or in a window, as an embossed and gilt image, set with pearl and stone. And a process of a story, painted with the gestures and actions of many persons, and commonly the sum of the story written withal, hath another use in it than one dumb idol or image standing by itself.

"We would admit and grant them, that images used for no religion, or superstition rather—we mean images of none worshipped, nor in danger to be worshipped of any—may be suffered."

But the matter is placed beyond all doubt by a comparison of the Homily with that following, entitled, "Homily for Repairing and Keeping Clean and Comely Adorning of Churches." The following statement is found in this latter:—

"Your churches are scoured and swept from their sinful and superstitious filthiness, wherewith they were defiled and disfigured."

This speaks of a work successfully accomplished, and of all properly idolatrous objects having been removed. If, therefore, any works of art remained still in the churches, we may be assured that they were counted neither idola-

we forbear any signs of contempt towards them. But worship them we do not, so much as with external, positive signs; for if we uncover the head, we do it not to them, but at them, to the honor of God, who hath made them so great instruments in the Christian Church, and to the subordinate praise of the saints themselves."

Archbishop Tennyson: *Discourse on Idolatry*, p. 296. Quoted in *Hierurgia Anglicana*, 429.

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trous nor unlawful. But that very many such did remain, and were not removed, we know from the records of the Great Rebellion, in the seventeenth century, when vast quantities of them were destroyed by the Puritans. See in the following return made to the Earl of Manchester in 1643, by the rebels, the particulars in which they relate the work of destruction:— 'Cambridge S. Botolph's.—We digged down the altar-steps, and beat down twelve Popish inscriptions and pictures; one of Christ. S. Michael's; we digged down steps and brake down divers pictures. Astiley Church, March 23.—Only a cross o nthe top of the church, which we ordered to be taken down. Baburham, Jan. 5.—We brake down three crucifixes, and brake in pieces the rails of the altar. Bartlow, March 20.—We brake down a crucifix, a holy Lamb, ten superstitious pictures, and ordered three stone crosses to be taken down, and the steps to be levelled. Ditton Fen, Jan. 3.—We beat down two crucifixes, and the Twelve Apostles, with many other superstitious figures. Gransden, March 9.—We brake down two angels, and eleven other superstitious pictures; we left orders to take down forty-three cherubims, and the steps and rails."*

Now it is evident to any one who reflects an instant, that the objects which thus fell by sacrilegious hands, the spoil of those rascally fanatics, in the 17th century, had been there from of old, and therefore could not have been regarded as a part of the "superstions and sinful filthiness," from which, as the Homily declares, in the 16th century the churches had been thoroughly cleansed.

From this examination of the standards of the Church of England, we conclude, that she has neither denied the lawful use of works of art, nor forbidden their employment. This view is established as correct by her present practice. For there are not wanting many instances of the employment of painting and sculpture in the decoration of religious edifices. Glass windows, containing Scripture subjects and histories, belong to this class; and it is needless to remark

* See also the Account of the Spoliation of Canterbury Cathedral, A. D. 1642. "When the Commissioners entered upon the execution of that ordinance, (to wit of the Parliament for demolishing monuments of idolatry,) in that Cathedral, they knew not where to begin, the images and pictures were so numerous, as if that superstitious Cathedral had been built for no other end but to be a stable for idols."—*Culmer's Cathedral News from Canterbury*, pp. 19–24. Also the Account of the Spoliation of Peterborough Cathedral, A. D. 1643, in which a very remarkable altar-piece was sacrilegiously destroyed by the ruffians under Cromwell. Vide *Gunton's History of the Church in Peterborough*, quoted in *Hierurgia Anglicana*, Extract 494.

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how numerous they are. We are told, in addition, by Poole, that "altar-pieces are found in many, if not most of the fine churches; and by way of memoria technica, to fix the time at which such things have been done, Sir William Thornhill painted the dome of St. Paul's; Hogarth painted three pictures, which now surround the altar of S. Mary, Redcliff, Bristol; West painted the altar-piece of Winchester Cathedral; Canon Peters that of Lincoln; an ancient picture has been placed in the new parish church at Leeds; and a promising native artist has given a large painting, which is suspended over the altar of S. George's Church, in the same place. It cannot, therefore, be contrary to the spirit, to the usage, or to the authorities of our Church to employ pictures for church decoration."* As instances of sculpture, we may mention the west front of Wells Cathedral; the south door of Malmesbury Abbey, which has many groups of statuary; the font of Lenton, Nottinghamshire, which has carved upon it the Crucifixion, the Descent from the Cross, &c.; the font of East Meon, Hampshire, the sides of which are adorned with many figures of animals, and with representations of Scripture scenes, such as the Creation of Adam and Eve, the Temptation, the Expulsion from Paradise, &c.; and finally, Westminster Abbey, which is full enough of works of this kind to offer to the tourist an epitome of the history of the art. But we are not obliged to confine ourselves to the old country for illustrations. Among ourselves a better feeling is gaining ground, and old prejudices are disappearing in enlightened and comprehensive views. The Church in America is full of hopeful signs. The altar-window of Trinity, New-York, contains the figures of our Lord, the Four Evangelists, S. Peter, and S. John Baptist, in its seven lights. The windows of Holy Trinity, Brooklyn, form in themselves a pictorial Bible. Grace Church, New-York, is adorned with four marble statues outside, and with multitudes of canopied saints inside, in the aisles and transepts, besides having a fine altar window representing our Lord in Glory, and several other corresponding pictures of saints. The Church of the Holy Apostles, and that of S. Clement, New-York; the Church of the Holy Cross, Troy; S. Paul's, Boston; and (I believe) Christ Church, Hartford, may be mentioned as having oil paintings suspended over their several altars. The Church of the Annunciation, New-

* Poole's Hist. of Eccles. Architecture in England, ch. xv.

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York, has an altar-piece from the hand of one of our well-known sculptors. Grace Church, Van Vorst, and St. Paul's, East Chester, are additional instances which at this time occur to me; and no doubt the list could be very much enlarged. But these are enough to show that the Church mind in the United States is already far above the dead level of Puritanical prejudice, and to encourage us to hope for the best results in the future from an increasing breadth of views among the clergy and people.

The first main division of this subject closes here. The testimony of the Bible, the practice of the Ancient Church, and our own standards, oppose no bar to the development of Christian art.

But this first point having been determined, other considerations arise. That which is *lawful* may not be *expedient*.

To the question of EXPEDIENCY, therefore, the attention of the reader is now invited.

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Expediency of the Use of Art in Church Decoration.

It may be stated, as a general principle, that the connection of Art with religion is a natural one, and full of advantage to both. The Church is the foster-mother of the artist in the highest sense of the word. The masters whose works now rule the Art-world, were regenerated in her bosom and nourished at her breast; and she in turn has not hesitated to acknowledge the benefit she has derived from them in adorning her services, and giving her the means of greater power over the affections and the soul.

Divine worship, such as it is the peculiar function of the Church to offer, has a two-fold reference: to God and to Man. It is addressed to the former for His greater glory; but it is intended to react on the latter to his spiritual benefit. Two conditions: must be fulfilled in order to its perfection: it must be at once such as is worthy to be offered to God, and such as is best adapted to affect and influence man. Truthful and pure in substance, it must be in dignity and solemnity a fitting sacrifice to Him who will not be put off with the mean and the contemptible, but demands of us the best that we can bring. In its externals, its accidental circumstances, it must be able to take hold of and powerfully affect the regenerate nature, to procure the deep and entire devotion of the whole man. Whatever Christ redeemed is to render Him homage. But He redeemed entire humanity. It is not any one part, then, but all, which must manifest its subjection to Him. We must worship Him with the intellect; we must worship Him no less with the heart, with the affections, with the imagination. The *Catholic* religion is that which enlists the *whole man*, and teaches him how to rest in Christ.

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The question of ecclesiastical ornament, whether in general or in detail, turns upon the nature of the worshiper: it is simply indifferent to Almighty God, so far as it does not interfere with any of His positive commands. It is, therefore, a legitimate inquiry, by what means the soul may be most deeply moved to devotion. But knowledge of ourselves, and acquaintance with the dealings of God with our race from the beginning, teach us in this connection the value of externals. The constitution of our nature, and the power of association, account for their influence; to despise them is irrational, to try to do without them is to be wiser than our Sovereign Ruler. We have His own authority for the application of externals as aids to devotion. It was He who first joined the outward beauty of Form to the inward beauty of Spirit: and we, in acting on this suggestion in our religion, are but following an example placed before us in every part of the creation, and shown in all the works of our Maker's Hand.*

It is no doubt the case, that there may be something in the temper, habits of mind, or peculiar condition of a people, to make the use of art a perilous experiment. That which is employed as an *aid* to devotion may become, by per-

* In confirmation of the views here expressed, I add some opinions of well known divines:

"I consider that those riches and beauties in churches and religious solemnities, which add nothing to God, add much devotion to us, and much honor and efficacy to devotion. For since impression is made upon the soul by the intervening of corporal things, our religion and devotion of the soul receive the addition of many degrees by such instruments."—*Jeremy Taylor's Life of Christ*, Part II. Discourse viii. 13.

"We are not affected with any thing so strongly, as what we discern with our senses; and our nature and condition require, that we be much taken up about sensible things."—*Bishop Butler's Sermons:* No. xiv.

"It is not enough for a church to hold no error in doctrine, but it must have outward assistance for the devotion of her children, and outward decency for the glory of God."—*Donne's Sermons.*

"The ceremonies (vestures, bowings, postures, &c.) are not the institution of God immediately, but they are a kind of light earth" (he is comparing the Church to a garden) "that hath under it good and useful significations, which, when they be understood, conduce much to the increase and advancement of our devotion, and to the glory of God."—*Donne's Sermons*, No. cv.

"The worship of the body is as much our duty as that of the soul; and it is absolutely impossible to perform the one when we willfully, and it may be scornfully, neglect the other."—*Dr. Robert Warren:* Serm. vi. on *Reverencing the Sanctuary.*

"The affection to symbols in religious worship may be carried too far, and degenerate into theatrical scenery, or even to idolatry; but to cast them all off, and strip religious worship naked, is an act of fanatical ignorance, which understands neither the sense of ceremonies, nor the nature of man; whose mind in its present state must either raise itself by the help of sensible objects and bodily gestures, or be in danger of sinking into sullenness and stupidity."—*Jones of Nayland.*

"Because whatever addresses itself immediately to the eye affects us most, hence it is that *painting* becomes more

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version, an *object* of the same. But to suppose that this result must invariably ensue, is to confound the cause and the concomitants; to take the object of the abuse for the source of the abuse. There can be no more palpable sophism than that which asserts, that *because* pictures have been made objects of superstitious worship, *therefore* they must necessarily lead to superstition.* In the case of an ignorant and vicious people, or where a faulty use has for a long time obtained, there may be danger of this result; but not among such as are both intelligent and well instructed in the word of God. And if there be any class of individuals with reference to whom the entertainment of such fears would seem to border upon the absurd, it is the members of our own branch of the Church of Christ. With our knowledge of the past as a safeguard against the repetition of its errors, and with the advantages of thorough instruction, and an unrestrained liberty in our use of the Scriptures, it seems unreasonable to apprehend any the remotest likelihood of a perversion of art to idolatrous purposes, however general its employment might become amongst us, and however highly its productions might be valued.

There is another observation to be made in connection with this part of our subject. The Church of Rome allows and recommends a use of pictures and images which must be regarded as idolatrous; and we, by keeping our churches free from them, are thought by some to bear a testimony against her, which would cease if their use were allowed. Although this looks like a strong argument, it has really no weight. For that bad and dangerous use which we com-

efficacious to express the manners and imprint characters than poetry itself. * * * * Considering its vast power in morals, as explained above, one cannot enough lament the ill destiny of this divine art, which, from the chaste handmaid of virtue, hath been debauched, in violence to her nature, to a shameless prostitute of vice, and procuress of pleasure."—*Hurd's Notes on the Ep. to Augustus*, 97.

For the manner in which the moral efficacy of painting is brought about, see Socrates's Dialogue with Parrhasius in Xenophon's Memorabilia.

* "To argue against the use from the abuse, unless where the mischief is inseparable, is to make art and nature unserviceable, and reason us out of the significancy of our senses; for what convenience of life, what part of the bounty of Providence, what furniture either of mind or body, is there which has not been abused?"—*Jeremy Collier.*

"It must be confessed that in process of time the sign of the cross was greatly abused in the Church of Rome, especially after that corruption of Popery had once possessed it. But the abuse of a thing doth not take away the lawful use of it."—*Canon XXX. of the Church of England.*

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plain of in the Romanists, implies that there must be a good one: * if Art is now abused, there must have been a time when such was not the case, and a point at which the abuse began. While then we charge upon them a perversion of Sacred Art, to unlawful purposes, we are bound, in fairness and justice to our own principles, to show still further what is its proper use. Our testimony against their superstition ought not to be the entire rejection of its innocent subject; this is the part of the ignorant and cowardly leveller, not of the wise and high-toned reformer; this a merely negative testimony, which does no credit to ourselves, and cannot satisfy the unprejudiced and discerning mind. On all other points it is the boast of our branch of the Church, that she bears an honest, strightforward, positive testimony, never rejecting the good because it has been made as evil, but first clearing it of superstitious accretions, and then making it serve her holy ends. How then ought she, if true to her own principles, to bear witness in the present case? By entirely discarding Art, and thus denying in effect that there is any lawful use of it at all? This would be a fatal mistake; the charge of inconsistency would come home to her, and she could no longer maintain her claim to the position of exponent of a religion conformed not only to the Revelation of God, but to the reasonable expectations and wants of man.

I do not see, then, that any charge of inexpediency can be maintained, either as regards future peril of idolatry, or present cleanness from Roman corruptions. It remains, after answering these two objections, briefly to urge some strong inducements to the contemplated employment of Sacred Art.

In the first place, it would be *expedient* to adorn our churches with paintings and sculpture, because of the refining and harmonizing influences of Art herself. Next to Music she speaks with the greatest power to the soul. She is able to convey moral and spiritual lessons to "men of good will." And in the House of God every thing ought to be collected and employed which can contribute to His greater honor, and to the edification of those who worship there. The Fine Arts have pre-eminence in both these respects.

* At the conference of Hampton Court, Reynolds, a Puritan, objected to the use of the Cross, and, to support his objections, alluded to the destruction of the brazen serpent by Hezekiah, because it had been abused to idolatry. King James replied, inasmuch as the Cross was abused to superstition in time of popery, it doth plainly imply that it was well used before."—*Southey's Book of the Church*, Chap. xvi.

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Secondly, we should offer to God the very best that can be given, as of right His due; we must give tithes of all. Now what is more evidently His own choice and special gift, than the power of the true artist? Like the poet, *nascitur non fit*—he is born so, he does not become so; he is the favored child of a higher birth—among men, but not of them. Shall such a man, through whose genius the beauty and excellency of a better condition pre-eminently shine forth on the view, be forbidden to bring his gift to the altar? Shall no votive offering be presented in the consecrated building, the willing return of the talent committed to him by the Lord?

Again, thirdly, pictures, in particular, would be of use to the religious teacher, as aids and accompaniments to his instruction. A common mind gets a clearer idea from one good picture than it would from a dozen sermons. Invaluable also would they be to the children, and the younger members of the flock of Christ. Nor only to these, but also the older, the well-instructed. High religious cultivation has an affinity to the Beautiful; because the absolute Beauty is God. Spirituality will not be lessened by the contemplation of visible correspondents to the most cherished objects of its inward devotion. The feelings which have been aroused by meditation on the Most Holy Passion, would be deepened, not lessened, by an actual view of the sacred scene. Who that has listened to an enthusiastic preacher, has not felt the power of description over the mind? Place an occurrence before the eye; make the people see it; let the language be graphic: these are familiar directions in the school of oratory; and their importance lies in this: that we are constituted in such a way, that the strongest inward impressions are made through the medium of outward, material organs. Therefore Aristotle gave his rule, πρὸ ὀμματῶν ποιεῖν; and Horace his—

> "Segnius irritant animos demissa per aures,
> Quam quae sunt oculis subjecta fidelibus."

Therefore all great orators seek to make past and absent things present, by closeness of detail or vividness of description; to place scenes and actions before the minds of their hearers, which, if really visible to the bodily eye, would speak so eloquently, so irresistibly, as to leave the orator without occupation. Now, all that can be effected in this line, is in the way of an expedient to supply a want. The effort shows the value of the Graphic Art, the power of which it is desired to attain.

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Fourthly, this method of decoration agrees in principle with the character of all our services, which are in a great measure commemorative of transactions in the past. The more clearly these can be brought before the minds of men, and the more constantly they can be held there, the better are the great ends of Religion served. The action of the memory is aided and stimulated by the Arts. They are used for this purpose in the family, in the state, in literary associations, in schools. That well known picture of the Signing of the Declaration of Independence, in the Rotunda of the Capitol at Washington, is a moral teacher to the whole nation; it speaks more powerfully, more effectively, than any of the dignified Senators or Representatives within the Legislative Halls; it preaches to this generation solemnly, sternly, and distinctly, of a better day, and a nobler class of men, of unsullied purity, of unselfish patriotism, of fidelity to truth, and honor, and right, of incorruptible virtue. We find every where else the same acknowledgement of the use of the Arts: in the portrait of Washington in the Senate house, and the statue of Justice in the court room; in Lord Coke in the lawyer's office, and Galen in the apothecary's shop; in the likenesses of Pitt and Fox in the debating-hall, or of Porson and Bentley in the College lecture-room; in the whole range of family portraits, from the ancestral gallery to the humbler daguerreotype cases. Every where are the arts employed, commemoratively and historically; they minister to the state, to the professions, to the individual. In heaven's name, WHY should they be shut out from the church? why torn from the hands of the clergy? why plundered, and ravined, and hunted down, as if they were evil weeds and an unlawful production, whenever they appear in the places which they are especially fitted to grace, and wherein they could be made more than any where else abundant in excellence, beauty, and usefulness? If ever an evil spirit has appeared on the earth, of such a character as to put men out of patience with its inconsistencies and absurdities, that spirit is the spirit of Puritanism. Already has this powerful and remorseless agent directed more than one Quixotic foray against Art; and even now it has power enough, though superannuated, to fill the minds of multitudes with fears and prejudices more potent than all the arguments of an Aristotle, or all the holy persuasions of a Fra Angelico; cheating them into giving up the fairest things of all their heritage, stripping religion of the beautiful garments in

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which the Almighty clothed her, and maintaining that she appears to better advantage in the beggarly style of a pauper, than in her own proper robes of royal state. Oh, Puritanism, Puritanism! Thou that abhorrest pictures, and flowers, stained glass, and altar-cloths! thou that lovest whitewash and blank hard finish! thou that eschewest whatever can move the senses or appeal to the imaginative faculty! with what amazement shalt thou hereafter discern the glories of the Heavenly City, the New Jerusalem! With what unutterable feelings shalt thou hereafter find thyself passing in through the gates of pearl, and traversing the streets of pure gold! With what a puzzled and incredulous stare shalt thou regard the walls of precious stones, the jaspers clear as crystal, the sapphires, the chalcedonies, the topaz! How will thine eyes be dazzled with the unfamiliar light as of jewels, and transparent glass, and crystal! In the midst of the golden altars, and the choirs robed in white and crowned with gold, and the angels with rainbow colors around their heads, what shall be thy feelings? What shall be thy thoughts when recalling thy former babbling about the incompatibility of purity in religion and outward splendor in Divine worship? Wilt thou even then be unwilling to confess thyself in the wrong? Oh, Puritanism, Puritanism!

And what if these expressions are not to be literally understood? Some meaning at least, they must have. Viewed as symbolical language, descriptive of a type of ceremonial and worship which bears the impress and sanction of the Divine Mind, who can blame us if we desire to follow their suggestions? The silver, the gold, the pearls, the precious stones, the incense: these terms were not used at random; they are the deliberately chosen words of the Spirit. Did He not mean to lead us up, by them, towards some heavenly counterparts? Is it not a necessary conclusion, that they must be, not only fitted, but better fitted than any other objects, to stand for those yet unseen and unknown antitypes? If these views are reasonable, then it yet remains to be demonstrated, what there is unlawful or inexpedient in employing them about and in the Earthly Temple, and that such an employment should necessarily lead to error as to the nature of the august and holy things they signify.

A few words more by way of developing the hint already given as to the important office which the Fine Arts, and especially painting, may fulfill as auxiliary to the clergy in the work of teaching. I conceive that their in-

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fluence would be both powerful and wholesome. Our services are eminently graphic. What a succession of pictures is presented in those petitions of the Litany: "By Thine Agony and Bloody Sweat, by Thy Cross and Passion, by Thy precious Death and Burial, Good Lord Deliver us!" Would not the realization of the meaning of these, and other thrilling passages, be rendered easier by the simultaneous presentation to the eye of some nobly and worthily conceived ideal of the Suffering Christ? And would not the consequent increase in devotional fervor prove most valuable to the soul? Again: it is no insignificant part of the design of the Holy Communion, to show forth the Lord's Death, to aid the mind in forming a distinct conception of the Lamb as Slain for our sins. So far as the Eucharist is a commemorative sacrifice, the elements are meant to picture to us the breaking of His Most Holy Body and the shedding of His Blood. Take the following passages from Dr. Brevint and Bishop Hall. The former says: "Ought not, then, one who looks on this sacrament, and considers the great and dreadful passages which it sets before him, to say in his heart, I observe on this altar somewhat very like the sacrifice and passion of My Saviour? For thus the Bread of Life was broken, thus the Lamb of God was slain; thus His most precious blood was shed." The latter indulges in the following strain of description, equally glowing, graphic, and pious: "What a clear representation is here made of the great work of redemption! How is my Saviour by all my senses here brought home to my soul! How is His passion lively acted before mine eyes! For, lo, my bodily eye doth not more truly see the bread and the wine, than the eye of my faith sees the Body and Blood of my dear Redeemer. Thus was His sacred Body torn and broken; thus was His precious Blood poured out for me." The thought of these wise and holy men is, that the devout communicant should have a clear idea of a certain scene of the past; that he should represent it to his mind as plainly, as graphically, with as much of life-like reality as he possibly can. In all this the imagination is a prominent actor. And, surely, if it be important and desirable that such an impression should then be made upon the soul, nothing ought to be overlooked or discarded which can contribute towards that end. A picture of the proper character, would then have extraordinary power as an aid to the memory and the fancy.

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But again: Painting would be very useful in presenting, as historical facts, those events (of the New Testament history in particular) which modern Rationalism, and speculative presumption, are too prone to speak of as mere myths and fables. The danger of our time lies, not in believing too much, but too little. The man who thinks it his business to preach against superstition in this age of the world, has mistaken the signs of the times; he is misusing his powers (if he has any), and burying his talent in the earth. In a day such as this, of Rationalism and infidelity; of self-esteem and self-glorying; of crude notions of progress and independence; when the wisdom of the old world is sneered at by the petty quacks, the dabsters and sciolists of our shallow era; when the sacred Articles of the Catholic Faith are quarrelled over, blasphemed and rejected, and profane speculation seeks to peer through the clouds which envelop the Throne of the Eternal; when personal experience is made a judge and test of revealed truth, and the Infinite is measured by the finite:—in such a day as this, we need, above all things, the constant recognition of that SUPERNATURAL ORDER of Being on which man, and all things belonging to the earth, are dependent. We need also the sharpest, plainest conceptions of the connection of the supernatural and the natural orders. And the great storehouse of such conceptions is the New Testament. Above all, the Holy Gospels are to be received as histories—unvarnished, simple narratives of facts, and not as records of the fables of a remote and legendary age. Here let religious art appear; let her enter this field, pledged to Christ as his handmaiden and faithful witness: and we might yet see fresh triumphs and fresh laurels, as in glowing colors or powerfully cut forms, she should recall and renew each event, each scene, each miracle, with the speaking earnestness of reality and life. The children would be the better for this. Let them see, for instance, in the church, some grand and holy picture of the Ascension, treated in the style of the "Ages of Faith;" let them grow up with it before their eyes, until they know the form of the King of Kings and Lord of Lords, the glory streaming from Him, and the aureola blazing in gold around His awful brows, as He slowly ascends to Heaven—until they know this form by heart; let them grow familiar with the attendant angels, and the adoring apostles; let them be taught the history of the event and shown where it is in the Bible; let the rest of their education be according to this

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analogy, until Religion is stripped of her cold repulsive garb, and presented to the children, not as a saw-dust meal of dry abstractions, but as a warm, bright, glowing, living friend: let these things be done consistently, as parts of a system, and there will be little danger that they can become skeptics, or that they will ever assent to the appalling blasphemy of German Rationalism, which has actually had the hardihood to suggest that our Lord did not ascend to Heaven at all, but was only lost one day in a mountain fog, after which time His followers never saw Him again!

I shall say no more but this: that an analogy may be drawn between Painting and Sculpture on the one hand, Architecture and Music on the other. If the latter are rightly and profitably employed in the service of religion, why should not the former be also?

Of Architecture little need be said. We all know, and what is better, we all confess, its wonderful power. The lofty nave, the shadowy aisles, the mystery of the transepts; the windows bright with the richly-painted forms of the saints and angels, the unfallen and the beatified. Who does not feel, as entering the European Cathedral, he finds himself surrounded by these wonders, that he is, indeed, in the House of God, at the Gate of Heaven? Who does not feel his own littleness, the greatness of the Almighty, the sacredness of religion, then and there, as he never can feel them elsewhere? And of Music, what shall be said better than the following words from the learned and eloquent Bishop Horne? "That which is commonly affirmed of nature (whatever is meant by the word), may with truth and propriety be affirmed of the God of Nature—that He doth nothing in vain. To the element of air He hath given the power of producing sounds; to the ear the capacity of receiving them; and to the affections of the mind an aptness to be moved by them when transmitted through the organs of the body. The philosophy of the thing is too deep and wonderful for us; 'we cannot attain unto it.' But such is the fact; with that we are concerned, and that is enough for us to know. The end and design of so curious an apparatus are most evident. Sound was intended to be the vehicle of sentiment, and should be employed in the conveyance of such sentiments as may instruct, improve, purify, and exalt the mind; such as, when received and retained, may inspire resolutions, and produce actions, tending to the glory of

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God and the good of mankind. How can this purpose be more effectually answered than it is when the most beautiful and sublime passages of Holy Writ, set to the finest music, are heard outwardly with our ears, and ingrafted inwardly in our hearts?"

Now all that the good bishop has said of Music, may with no less force and truth be applied to Painting and Sculpture. We shall only have to make a few verbal alterations. The eye is even more wonderful, as an organ, than the ear; the connection between the world without and the soul within, by means of the optic nerve, is one of the deepest of mysteries. We may say, therefore, of the two sister arts just now named, that they, also, "should be employed in the conveyance of such sentiments as may instruct, improve, purify, and exalt the mind; such as, when received and retained, may inspire resolutions and produce actions tending to the glory of God and the good of mankind," and that this purpose can never be "more effectually answered than it is when the most solemn and affecting incidents recorded in Holy Writ," the pure and lovely personification of Christian graces and virtues, or the signs of Divine grace and power, which have, from time to time, been set forth in the lives of the worthiest and holiest of the servants of Christ, depicted in a truly devotional and reverential spirit, and in the most effective manner, are seen "outwardly with our eyes, and ingrafted inwardly in our hearts."

It is time to bring this second division of the subject to a close. I do so, with one remark in conclusion. As to this question of expediency, it seems to me enough if one succeeds in showing that the contemplated general employment of Sacred Art is *not inexpedient*. Hints and suggestions are probably as useful towards our end as formal arguments; and these are what I have intended to give. For after all that can be said, the decision must be made according to the inward conviction of the individual mind. We can demonstrate the head of propriety and right; but we cannot do this for that of expediency; at best we can only incline other minds to think here as we do. The man who is convinced, from his own experience, that devotional feeling may be deepened and warmed by the suggestive influences of the Fine Arts, has no need of more proof that it is well to use them for that end: but yet his experience will not be received as decisive by his friend, whose colder temperament easily dispenses with such

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helps. I am content, upon the whole, that this is so. For let these two points be conceded: First, that the use of Religious Art in Ecclesiastical decoration is not forbidden by the laws of God or of the Church; secondly, that its employment in this country, at the present day, is *not* inexpedient: let these two points be generally acknowledged, and there can remain but little doubt as to the result. Whether they have been sufficiently demonstrated in this essay, it is not my place to decide; but if not, I can only hope that the cause itself may not be long in finding an abler advocate, and that it may not be dismissed until that justice shall have been done it which it so well deserves.

NOTE.

An esteemed clerical friend, in reply to a request on my part for information about the Altar-piece in the Church at East-Chester, N. Y., sent me a letter full of interesting particulars, bearing on the subject of Christian Art in general. The reader will be glad to have the following extracts from it:

"I am happy to furnish you with the information you desire.

"St. Paul's Church, East-Chester, has an oil painting, the subject of which is St. Paul before Felix. The time chosen by the artist is when 'Felix trembled.' There are six figures, a little larger than life. The size of the picture is twelve feet high by nine feet wide. It was painted expressly for the church by Mr. F. W. Edmonds.

"I assure you of my deep interest in the employment of Art in the communication and maintenance of holy truth.

"You will remember that I suggested to you some time since an event connected with your subject, in the history of George III. and the celebrated West. I copy a passage, and refer you to the work in which it occurs. 'Established as the favorite painter of the King of Great Britain, Mr. West suggested to the King a series of pictures on the progress of revealed religion. A splendid oratory was projected for their reception; and half-a-dozen dignitaries of the church were summoned to consider the propriety of introducing paintings into a place of worship. 'When I 'reflect,' said the King, 'that the Reformation condemned religious paintings in churches, and that the Parliament 'in the unhappy days of Charles I. did the same, I am fearful of introducing anything which my people might think 'Popish. Will you give me your opinions on the subject?' After some deliberation, Bishop Hurd delivered, in the name of his brethren and himself, their unanimous opinion, that the introduction of religious paintings into His Majesty's Chapel would in no respect violate the laws or the usages of the Church of England.'—*Vide Dunlap's History of the Art of Design*, Vol. I. p. 64.

"I find that West painted pictures for a number of English Protestant Chapels and Churches; *e. g.*, for the King's Chapel, Windsor—The Curing of the Demoniacs, The Ascension, The Descent of the Holy Spirit upon our Saviour, and St. Paul and Barnabas Rejecting the Jews.

"For Winchester Cathedral, an Altar-piece—The Raising of Lazarus.

"For Walbrook Church, an Altar-piece—Devout Men taking the Body of St. Stephen to Burial.

"For Trinity College Chapel, Cambridge, an Altar-piece—St Michael the Archangel.

"The Conversion of St. Paul—for a Church at Birmingham."

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The Altar Plate of Trinity Chapel,

IN THE CITY OF NEW-YORK.

A PORTION of the Altar Service used in this beautiful Chapel is of the plain old style previously used in the Parish, and calls for no remark. Six pieces, however, were made new: two Chalices, two smaller Patens, the large Paten for consecration, and the great Alms-bason. As these are, in many respects, the most elaborate and costly specimens of Church metal-work yet done in this country, it may be interesting to all who love to trace the progress of such things, to see a full description, illustrated with plates.

The two chalices are ten inches in height, the bowls being five and a half inches in diameter, and the bases six and a quarter inches. The bowls are heavily gilt inside and out. They rest in an open framework of silver, with six arms, on each one of which is chased an angel bearing one of the Instruments of the Passion—six on each chalice; no two of the twelve being alike.

The stems, both above and below the knop, are cylindrical, pierced, and supported by six little detached columns of twisted silver. The knop is boldly chased and pierced.

The ornamentation of the bases includes a double range of subjects, in very different styles of execution. In allusion to the name of the Parish—Trinity—three of the six sides of each base are devoted to the Trinity: the other three, alternate, being appropriated to St. George, St. John, and St. Paul, the saints after whom were named the first three Chapels erected in the Parish, by the venerable Corporation of Trinity Church. The former subjects, as superior in dignity, are executed in enamel, and gilded: the latter, being allusions to

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parochial peculiarities, are merely engraved in outline. On one chalice, also, all the six subjects are given in merely the conventional forms; on the other, they are represented in action. Plate III. gives the six subjects of the former. Fig. 1 is the Trinity monogram; Fig. 3, the Lamb with Banner; Fig. 5, the Dove; all in enamel, and gilt. In the upper part of each of these three is the ordinary emblem of the Saint at the right—the chalice and serpent referring, of course, to St. John, the upright cross to St. George, and the sword and book to St. Paul. The other three, (Figs. 2, 4, 6,) represent those saints engraved in the order just mentioned. The rich piercing of quatre-foils, and the cable moulding, run round the whole of the six cusps of the base, on both chalices alike.

The other chalice (from which the colored perspective in Plate I. is taken) has upon its base the designs shown in Plate IV.; all the subjects being representations of action. Fig. 1 is the Baptism of our Lord in Jordan; the Voice from Heaven, and the Descending Dove, making it a counterpart of the Trinity monogram. Fig. 3 represents the Crucifixion; and Fig. 5 the Descent of the Holy Ghost in cloven tongues of fire, on the Day of Pentecost: these, as before, are enameled and gilt. The three engraved subjects, alternating, are, Fig. 2, the Martyrdom of St. Paul by the Sword; Fig. 4, St. John in Patmos, writing the Apocalypse; and Fig. 6, St. George Slaying the Dragon.

The two smaller patens, for distribution, fit upon the top of these chalices. They are nine and a half inches in diameter across the rim. Each has an enameled head of the Saviour in the centre: that in the one, bearing the crown of thorns; and that in the other, the crown of glory. The cable moulding is chased upon the outer margin of the rim.

The large paten (shown in colored perspective, in Plate II.), for consecration, is peculiar. It is a deviation from ancient examples, and being without any authority, it will probably be condemned by strict ecclesiologists. The reasons for it were these: For very large communions, of hundreds of the faithful at one time, no paten fitting upon the top of a chalice is large enough. And yet, for dignity and propriety in the celebration, it seemed requisite that the mass of bread to be consecrated should be all upon one paten. Besides, if a paten, not fitting upon a chalice, were made without any foot, it would appear

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to the congregation to be an insignificant vessel, as compared with the chalice or flagon, and thus the one element would receive hardly equal honor with the other. This consecration paten is, therefore, made twelve inches in diameter on the top, and it rests upon a base twelve inches in diameter, with a stem and knop, the whole standing nine inches high. In its ornamentation there is a double series of subjects, as in the chalices. That in enamel and gilt is devoted to the Saviour; that in engraving, illustrates the two elements of bread and wine, both from the Old Testament and the New. And the grouping is suggestive, too. On the foot of this paten, the subjects concerning the Saviour are from the Agony to the Entombment: on the top (which is heavily gilded all over) they are from His Resurrection to His Session in Majesty. The engraved subjects on the foot are from the Old Testament only. Those on the top, are from the New. The enamel subjects on the foot (Plate V.), are, Fig. 1, the Agony in the Garden; Fig. 3, the Betrayal; Fig. 5, the Scourging; Fig. 7, the Bearing of the Cross; Fig. 9, the Crucifixion; Fig. 11, the Entombment. The back ground of these is dark blue enamel. On the top (Plate VI.), the cable moulding surrounds the outer edge, boldly chased, and the rest of the surface is straight and level, there being no need of any depression. The background of the enamels is the light opaque blue. The subjects are, Fig. 2, the Resurrection; Fig. 4, the Appearance to St. Mary Magdalene; Fig. 6, the Breaking of Bread at Emmaus; Fig. 8, the Charge to St. Peter; Fig. 10, the *Pax Vobiscum;* Fig. 12, the Ascension; and in the centre, the Session in Majesty, in a *Vesica*, from which spring the sun's rays of light and heat, and outside of which are the twelve stars. The centre of the cusps and of the flame-shaped rays is red; the centre of the stars and of the straight rays of light, is white. The ground of the *nimbus* is red. This is the case, too, with every *nimbus* in the other enameled subjects on the top, and those of our Lord on the foot.

The first of the engraved subjects on the foot (Plate V.), is Fig. 2, Noah planting the vine, and his two sons, Shem and Japhet, building the wine-press. Fig. 4, Melchisedek bringing forth bread and wine to Abraham, returning from the Slaughter of the Kings, to offer his tithes; Fig. 6, the Pot of Manna, before the Ark of the Covenant; Fig. 8, Moses bringing Water out of the Rock (this is

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in reference to the primitive custom of mingling water with the Eucharistic wine, as also the marriage of Cana, mentioned hereafter); Fig. 10, the Table of Shewbread; Fig. 12, the Treading the Wine-press. The Wall and the Tower refer to the Description of God's Vineyard, in Isa. v. 2. On the top (Plate VI.), the illustration of the two Elements from the New Testament begins with the Vine, Fig. 1, as the type of Christ, springing up from the Monogram of Jesus, and bearing the name of the Thirteen Apostles (including St. Paul), as the branches:—"*I am the Vine; Ye are the branches.*" Fig. 3, the Turning of Water into Wine at Cana. This, coupled with the subject on the foot, representing Moses bringing Water from the Rock, sets forth the spiritual efficacy of the Gospel dispensation, as wrought by the power of Christ from the weak and beggarly elements of the Mosaic law. Fig. 5, the Sower sowing the Seed which springs up behind him; first the blade, then the ear, after that the full corn in the ear. Fig. 7, the Miracle of the Loaves. Fig. 9, the Good Samaritan, pouring in Oil and Wine. Fig. 11, the Consecration of the Elements at the Institution of the Lord's Supper.

On the foot, the spaces just over these engraved subjects are occupied each by a growing vine: as here below is the place for growth. The similar spaces on the top are filled, each, by a cherub, with twice twain wings, taking part in the perpetual song of "*Holy, Holy, Holy;*" as, in Heaven above, there shall be no longer growth, but everlasting praise and glory.

On the foot, immediately below the stem, the sun is engraved—as it were the pale reflection of that Sun of Righteousness, which is so richly enameled in the centre of the top. It represents Christ as the source both of our light and heat—our knowledge and love. The straight rays represent the light, or knowledge; and as the Doctrine of the Trinity is the sum and substance of all Christian doctrine, so these rays are composed of three straight lines meeting in one point. The flame-shaped rays represent the love with which Christ warms our hearts, consequent upon our knowledge of His truth; and, therefore, they spring from behind the rays of light. This love comes to us, also, through the operation of the Holy Spirit; and, therefore, each ray of waving flame is divided through the centre, representing the cloven tongues of fire; and this central line, together with three others on each side of it—seven in all—set forth the seven-

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fold gifts of the Spirit. Moreover, the concentric lines of the background have their meaning also; for they are are just nineteen in number,* representing the nineteen centuries through which that light has been shining down to us.

The stem is cylindrical and pierced, and strengthened by six little detached columns of twisted silver, as in the chalices. The knop is adorned with six squares of enamel, each showing a quatre-foil with red cusps and blue ground. One bears, in the centre, a cross *botonné*. In the other five, are the Five Wounds. Over the knop is a repetition of the Sun, but with a background of stars instead of lines.

The legend on all these vessels is substantially the same. It is emphatically the Trinity inscription. The cherubs on the top of the consecration paten bear, each, the *Holy, Holy, Holy*. The two smaller patens bear the same, adding, *Lord God of Hosts, Heaven and earth are full of Thy Glory*. And the same is found on the foot of the large paten. On the top, at the outside, the same appears again, completed to the end of the *Tersanctus: Glory be to Thee, O Lord, most high. Amen.* Only around the Session of Christ in Majesty, is there any variation, and there the legend—encircling the King—is, *Hosanna, for the Lord God Omnipotent reigneth. Alleluia.*

The only other vessel to be described is the large Alms-bason, which is not included in the plates. It is 22 inches in diameter, three inches deep, and of solid silver. The rim is nearly three inches wide, and strengthened by a bold cable moulding, chased near its outer edge. In the centre is the Triumphal Entry into Jerusalem, boldly and most effectively chased. This is surrounded by a band of engraved olive sprigs, and the hollow of the basin is filled with palm branches on a dotted ground. The rim bears, in bold large letters, with an olive sprig at the end of each word, the triumphal cries of the multitude: *Hosanna to the Son of David. Blessed is He that cometh in the Name of the Lord. Hosanna in the Highest.*

These splendid pieces of Church plate were manufactured by Cooper & Fisher, 131 Amity-street, New-York, the only silversmiths in this country who have ever done much in the way of truly ecclesiastical art in this depart-

* The lithographer here, as in some other small matters, has not been perfectly accurate.

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ment. The engraving and enameling were executed by Mr. Henry P. Horlor, 84 Nassau-street, who, in this branch of art, stands first in this country, if not altogether alone. The chasing, both of the Triumphal Entry and the Twelve Angels on the chalices, was wrought by an accomplished German artist in metal, Mr. Segel. The colored lithographs—executed with an excellence which speaks for itself—are by Sarony & Major, 449 Broadway, who have no superiors on our side of the water. And, take the whole together, we doubt not that Churchmen in general will rejoice to see that the Service of God's Altar is, in our day, and in our land, at length found to be worthy both of the cost and the thoughtful care and labor which have been freely and lovingly bestowed, in this work, upon the Holy Vessels of His Sanctuary.

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PLATE . III .

Fig. 1.

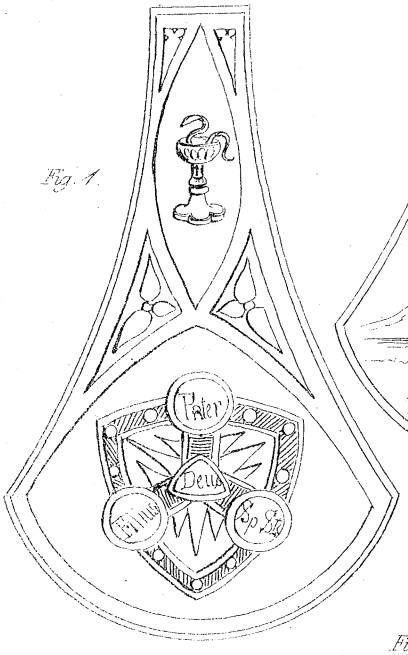

Fig. 2.

Fig. 3.

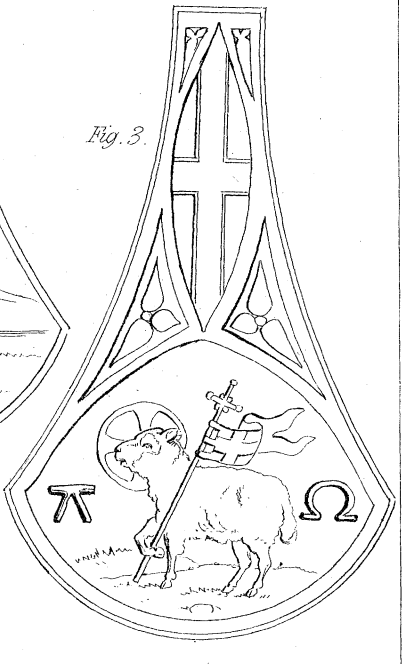

Fig. 4.

Fig. 5.

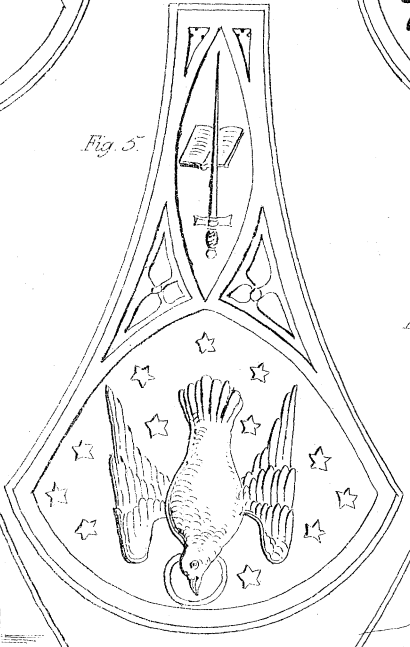

Fig. 6.

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